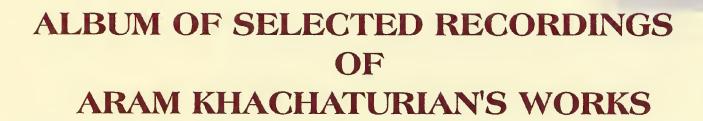


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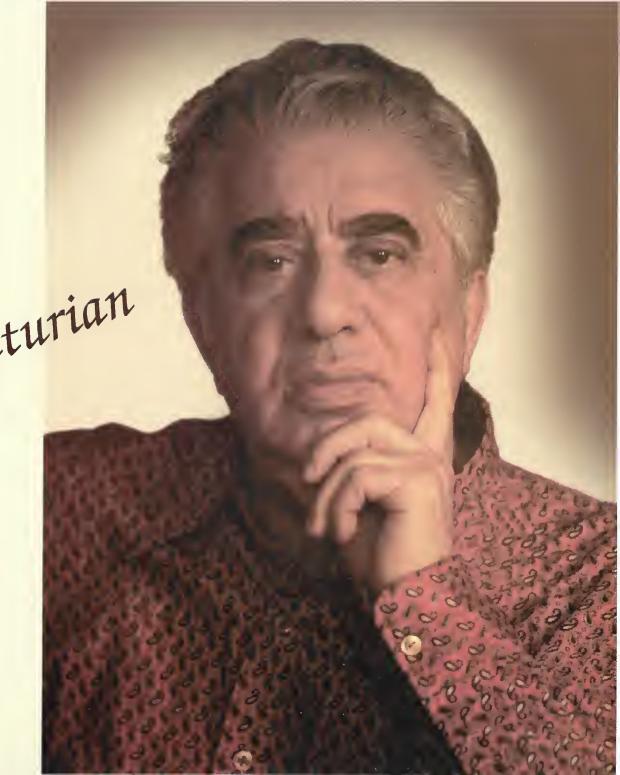
Compiled by HAIG AVAKIAN

Cairo 2004

This book is sponsored by the "Satenig Chaker fund" of the CAIRO ARMENIAN GENERAL BENEVOLENT UNION

Nubar Printing House, Cairo - Egypt

Deposit No: 4574 / 2004



Aram Khachaturian

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Foreword

During the last decade, I have collected a certain number of 33½ rpm Long Playing Records (LP) and Audio Compact Discs (CD) of Aram Khachaturian's (b Tbilisi, 1903; d Moscow, 1978) works.

On the occasion of the centennial anniversary of the world famous composer, I found it appropriate to present a selection of his recordings in the form of an album-catalogue. My enthusiasm soon found the necessary encouragement from the Cairo AGBU.

This album represents my own collection and is not an anthology of the composer's complete recordings. The records I possess are not all first releases, as most of Khachaturian's recordings have been reissued several times. Needless to say, the ensemble of Khachaturian recordings comprises many more items than those mentioned in this album. Nevertheless, an important part of his principal recordings are covered here. Technically remastered old recordings have been constantly reissued showing the unceasing demand for recordings of his works.

I have arranged the records chronologically according to the release date of each item. Although, in the case of some of the LPs, there is no mention of a release date on the record or on the cover, it is possible to define an approximate period. Therefore, I have classified them in an approximate consequent order.

In the case of LPs, I have published the photos of both front and back covers. In the case of records missing a cover reflecting its contents, I have opted for the picture of the record itself. In the case of CDs, in addition to the front cover of the inside booklet, I have chosen either the title page of the booklet or the back cover of the CD box itself.

I have added the bibliographical information found on the LP or the CD, without any addition on my part.

This album-catalogue can serve as a primary source for a more complete publication of Khachaturian's works.

Haig Avakian December 2003

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33½ rpm LONG PLAYING RECORDS (LP)



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ARAM KHACHATURIAN

CONCERTO FOR PIANO AND ORCHESTRA

Margot Pinter, piano Symphony Orchestra of Radio Berlin Arthur Rother, conductor

WHATENER remaind rank question case order a Area Markon Markon that is, but if created by the excession of the foot feet to create case of the storeston of the Waters would up the moise of the accurate angular A commission, to list upon the Armenian material angular ang

Met your tamesten hould get in from the met to consider the boy have a smaller of the religions of a strike which the boy have a smaller of the religions of a strike which the value of the consideration of the religions of the religionship of the religions

Have accessfully. Khawku sine has managed to studies and inagared to fail hat level with in your visits a first in the head form he had a first hat here is moved by some of the mark in this written for the fine one is statuse, the state super in composed for a first we about a national sone in Atmenta's an another, the sites out if the first wars much in accre amount famelies we had much mate that of folk areain and which had keet composed is Kyrchuttman.

But he has not finited begoed to the use of masse in if American Stem; he has also found inspirator in the five maste of finite, by librarie, tenegia, Astronoma to Orbections. The lantenmed intensionous republic together will labelinings, but herroscell into an excellent could go to labelinings. From the line of this probability from the Messeer Conversion () 1979 and 1979, filter betterm elepted about a interrupted sevenes, it addition to the species I have Concerns, even and the sevenes of the sevenes of

Buding the scales greatly Karchapton an instifered Senson of the "all protectal Buding at Scale Designeds the sagar station which his look of canalitative so much of the institute of consistent of the Coulomb Paris, 1998, In the great of the Coulomb Paris, 1998, In the Coulomb Paris, 1998, In the Symptom Paris for Orchetter, Brins Lautenomic and Organtia is genuine; but self-mer as all to have self-in stations that the self-mer and the horse of the self-mer and both is the American Sciellow and to the Residen Grant Coulomb Government of the self-mer and the self-mer and the "Cours are resulted as a body at all, and seen housed." For the "Senson the results of Parishing Aller more also as a tritle and the self-mer and the self-mer and the self-mer and the "Senson the self-mer and the self-mer and the self-mer and "Senson the self-mer and the self-mer and the self-mer and "Senson the self-mer and the self-mer

THE Concentrator Farm and Orphysia was to mpored in 1935, and was given its meant perturbatives in Mascow and elsewhere as Masco file is savely east. If was first linearly in America at a concent at the Juilliand Network of Matter is been Yak to March 13, 1932, The Just Albert Storage decadement the orwhat is a long juilliand from that School, sad the American American grid possity. March Alberts, then a similar their, was the redefin.

TH all branches of masked composition, made for the plan force bid attituded Soviet composers, bead, where the Objects on the book, Aradio, Wale, White was matter for the attitude of the A.G.N. Consolidation of Commission Made white more deal made for the plane is turned to acute that large morn, must make for the plane is turned to acute that large morn, must make for the plane is the most filled in the SSML rest, the plane commission of composed as much was in danger of ignoring completely the principle to dilete of Figure Livet. Knobbierner translated them at one tracket the Propheric Compute is a various invalry between the soloise and the orchesion.

"Khe here to the Planshalt Cassett deliver, feet, weeker following seed; is prear, instant or sentional America more ments. The a capital of the work was circularly an insensation to the limit to the more than the processor of Rich 2018 that here are not to the present of the National America and the State of the St

The spith of T-inkholey's B for Mises Concerns to section in release in the collect speeds of the Concern's definit move uncert. offices measures the patricipal them, which is bear in the were obtain, exception any laporated position in the latest speed of the concerns the conc

To some uniforties, the livical record movement, displant to the outer character centricity American in the three. Riving behavior, with attribute to "the soles of with sea time in the theologica," with a supersymmetric control of the soles of the original transfer of the soles of the other soles of the soles of the

The last-noting finals, Allerte Jehlante, is a virtuess star distance that section release from the outcoming page, The adversal is a section of the month of the distance of the many breaks and extended the model. The tense of the movement is derived from the latter part of the polarity all times be the quantity materiors. At the very close of the Concrete, the hours returns triangle only in its retiginal term, bursely tying the wark into a well had a several time.

Li subbition in the red culture, the Consents become for the lates. We above, two christely, laws derived two beautiests lost form two bumptit, they members, take, kented was saveth my title strong crashall and airlings.

Bar, Green

Exchaical data for playback equilibrations transver frequency on 10th cycles, accommended table decouplings - 117 db

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KEEF CLEAN WITH DAMP CLOTH

Concerto for Piano and Orchestra

Performers: Margot Pinter, piano; Symphony Orchestra of Radio Berlin;

Arthur Rother, conductor

Pieces in set: 1

Label and catalogue #: Urania Records URLP 7086 (C) 1953 by Urania Records, Inc., New York City





IGOR OISTRAKH KHACHATURIAN

CONCERTO FOR VIOLIN AND ORCHESTRA PHILHARMONIA ORCHESTRA, EUGENE GOOSSENS

The Russian people have a long tradition of producing great music and talented musicians to play it.

David Girizhh has for many years been regarded as one of the wor'd's greatest musicians und it is fitting that his son leger as now hollowing him to faint. Some of his initial success may have been due to his damous same—indeed he has a remarkable likeness to his father—but feor has proved to be an outstanding artist in his man right, playing his visibin all over the world.

nto min right, praying nas vions and over the world.

He father has recorded all the world's men popular concerton and ignr is quickly following in his steps and probably poing for their affeld too. Here he plays the which (like many well-known Russian violin concertos, including the Prakoñev 2nd and the Shortakovich) was composed for his father.

Rhachaturian's Violin Concerto reflects mustcal life in Russia today. Since the 1910's, the Secret Union has organised music as thoroughly as any other facet in life. Composers and performers are supported by the state and therefore they have to provide the kind of music the state requires.

to previous the time of music free state requires.

The Soviet Union believes that music should be for the benefit of the people, not for the kind of minority groups which appland avantagede music in the West. Critiss may argue that this attitude (which is really a conservative one) will hundrer measul progress. But, though a potential Beethover might find himself inopopular, the Soviet system has certainly produced some nearmoning music.

This Concerto was composed in 1940, and was availed a Malin prize. Stablo himself.

This Concerto was composed in 1980, and was swarded a Stalin prize. Stable binsself took a strong interest or misse, eagerly censoring tax in the famous case of the opera (Lady Macheth of Visenak' by Shostakovich), or rewarding (as he did acceraof Khachaturian's works).

Relationary was born in Armenia (in 1903) and many of his marks have been loved on folk music from there, as well as from other parts of the Storet Union. Some of his works have also been extremely patriotic.

He has written songs for the Red Army, and even an "Ode to Stahn" (in 1937) which in fact was the work that hart made him famous in Russia, Since ihen, he's been awarded the coveted Order of Lenin, and has become recognised all over the world as one of the foreinst living Russian composers.

His Violin Concerto is characteristically straightlenward, and you can hear the Armenian flavorir in all three movements, even in the brilliant finale. The cadenza in the first movement is by David Osterish. SIDE ONE

1st Movement Allogia con formazzi -- Carlenza (by David Onsiek'i) -- Tempo 1

SIDE TWO

2nd Movement: Andonie seasonito 3rd Movement: Allegia vivece

FIGT. LATER STREETS FROM THATME





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MFP 2050

Concerto for Violin and Orchestra

Performers: Igor Oistrakh, violin; Philharmonia Orchestra;

Eugene Goossens, conductor

Pieces in set: 1

Label and catalogue #: Music for Pleasure MFP 2050

Conducted By

KHACHATURIAN

ARAM KHACHATURIAN

Movement, Andante maesono. Largamento. Con dolore, Rubato. Molto meno recitando, Allegro, Deciso 3 Movement: Andante soscenuro. 2 Movement: Allegro risoluto, Andante con passione, Allegro risoluto

4 Movement Andante mosso, Allegro sostenuto, Maestoso,

THE SECOND SYMPHONY OF ARAM KHACHATURIAN NATIONAL PHILHARMONIC ORCHESTRA

ARAM KHACHATURIAN CONDUCTING

ARAM KHACHATURIAN CONDUCTING

ANA Khachlarian is one of fine few Soviet composers who has achieved verdivide success without learning his relieve lend. This popularity is one to extensibly colorid sectors without learning his relieve lend. This popularity is one to extensibly colorid sectors without learning his relieve lend. When the continuation of the coloridary could not a flore it of the content of the sector of the content of the present of the content of the present of the content of the c

and imbodes of his nerice land. The visit has for the first time for the first time and the first time for the first time for the companier both) is of impecial finited in that it constitutes a phonographic the dark straight of the Second World War, it twistled by effects the teniors and emotion felt during that period. The cush the work, however, a spirit of difficulties the dark straighty essent include a discussion service of continue to the continue to t

addination steady's essent inset, culminating in victory with overtones of cell-isation.

The composer talls us that he contemplated the present work for elementary and committing it to paper in less than the amounts. It was in the number to provide the present of the composition of the present of the composition of

The symphony opens with a bell motif, the entire orchestra tolling a signal of disaster. A thirms of experding energy is set forth by the strings, completing

the introduction The compares here lends approved to a programmatic connectation to be found in the versas of Alorei Tolstoy.

A heavy ben'd in it fillips the struck is bell discerning peacefully:

Splinters by with a crash from around it. It shouldest and sends after to the people its great hosts clinguage, including the control of the structure of the movement. The lower strings sing the gloomy pracipal there of the movement. Raythmic and instrumental capplestime, with occasional selectances to the two motifs of the introduction, characterize the impelsion development which follows. There are to restorbing as a well of the Scherz to folker, and of the "dies wast" of the Andreit, Trees ideas (foodly published in an exciting climate, the regular principal leads to a condition and the structure of the control security with combines eventually with the bell, whicher thewes, An expensive march arrives again at the motif of the bell.

The second movement, a symphonic dence raminiscent of the composer's callete belief "Gayen", province an exteordinality gulaful and beautiful thoma, though even here not without singter overlose. It is developed a ong with testless figures which build up until they culminate in a furious dence.

restless igures which build up until they cultivate in a futious dease. The persistent trad of a funcion manner of the contract of the third movement. Against this ready shythm, there is contracted an improvisational funcion of the contract of the composition of the contract of the contrac

monito the dail.

The last movement is ushalled in with thunderous fanfalos, pipoloiming violaty. A choice of breas dominates the movement, interrupted only momentally by quieter episodes and references to estiler themss. An esuitant finals features the claspional falling of the ball.

The first American performance of this second symphony was at a bancfit concer in Carnegis Hall, New York, on April 13, 1945, Lannerd Bannstein conducted an orchartor assembled for the occasion, The work readward its second performance on October 11, 1946 in a Philadelphia Orchastra concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance of the October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance of the October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance of the October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance of the October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugenomance on October 11, 1946 in a Philadelphia Orchastra Concert led by Eugeno

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Symphony No. 2

Performers: National Philharmonic Orchestra;

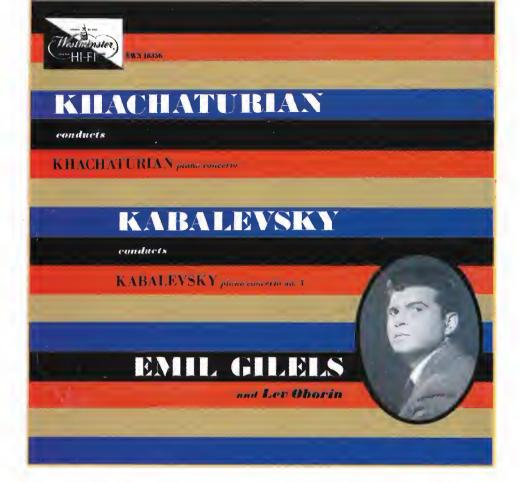
Aram Khachaturian, conductor

Pieces in set: 1

Label and catalogue #: Colosseum CRLP 136

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KHACHATURIAN conducts KHACHATURIAN PIANO CONCERTO IN D FLAT MAJOR Lev Oberin-Piune

KABALEVSKY conducts KABALEVSKY

PIANO CONCERTO NO. 3, OP. 50 (Youth)

EMIL GILELS—Plano

State Radio Orchestra of the U.S.S.R.



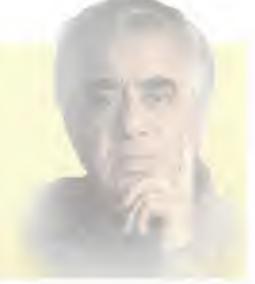
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Other composers: Kabalevsky

Pieces in set: 1

Label and catalogue #: Westminster Hi-Fi XWN 18356 (C) 1956, Westminster Recording Sales Corp., N. Y.







Concerto for Violin and Orchestra

Performers: Elmer Glanz, violin; Orquesta Sinfónica Venezuela;

Antonio Estévez, conductor

Recording location: Teatro Municipal, Caracas, Venezuela

Recording date: 1 March 1956

Pieces in set: 1

Label and catalogue #: Sociedad Amigos de la Musica SAM







Performers: Lev Oborin, piano; Moscow Radio Symphony Orchestra;

Aram Khachaturian, conductor

Release date: 1957 Pieces in set: 1

Label and catalogue #: Aprelevski Zavod 03194-5



KHACHATURIAN CELLO CONCERTO

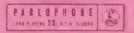
BRUCH

KOL NIDRE

ANDRÉ NAVARRA

Orchestre des Concerts Colonne

Pierre Dervaux



Khachaturian

'CELLO CONCERTO

Bruch

KOL NIDREI

ANDRÉ NAVARRA

and ORCHESTRE DE L'ASSDCIATION DES CONCERTS COLONNE

Conducted by PIERRE DERVAUX

PARAMERANIAR NO RELEVO SE RENO DO DES REPUBLICES DE LOS UNIDADES. Band ! -- Bruch: Kol Nidrel, Op. 47 Khachaturian: Concerto for Cello and Orchestra Bono 2 - First Movement Allegra moderati SIDE TWO

1050

Second Movement : Andonto in tenuto Third Movement: Allegro a battura

THE REAL ACT AND ALTO THE TABLE A DISTRICT OF THE PROPERTY OF

A BAM KHACHATURIAN is often referred to as a Russian composer. He is nothing of the sort. Africat still of his nitute bears winners to his Armental orient is fleet to be as much an Armentan national journposer as Manuel de Falla was a Spanish one. He was born in Trikila (Tulta) in 1900, but for the first interton years of his fife received no unisked instruction. Truck he used to play by ear very simple have pers on the tube in his whord band, but no ore had explained to him the majestims of numerical more than explained to him the majestims of numerical more first than the majestims of the first than the majestim of the first than t

However, at distances the set out for Mescow in order in train for a miscell creen. He said a qualifications were a love of Armanlam foll annile now is "im-inter consistion that he was end out to be a musician which sort of musician he had not yet decided. This was a bold move, the more to hear forestern was decreaped from the for-more to hear forestern was decreaped from the for-more to hear forestern was decided the 'cello before taking feators in corrections. Although he astrated composing almost numediately, he was almost thirty before he produced in 120 fer. Volto, Claricat and Penno—the first of the alguificant works, and the first to make his name and the contrasts with Memoratoria's colleague Shouklowisch, who was already a fully fledfed composer at a document. However, at pineteen he set out for Mescow in order to

In small scale comprehion, Khachaturian has achieved constacrabe success. Several of the dances from his ballet organized, which the emposer considers the most framework of all the works, have become popular favorities the work which the emposer considers the most framework of all the works, have become popular favorities the world worker Europe at least, and by for the mest support are the Piana Concerto (1936) and the Vielm Concerto 1490). That the state of the piana concerto (1936) and the Vielm Concerto 1490). That is, should be so in perhaps investible, for Khachaturian is by nutries conceiding of a rhipsodian and via talest is therefore notes some date the little feedom allowed by a concerto. Hant to the winever via cut and pean that a symptomy demands. His Second Symphony, for mounter, contains a

wealth of fine ideas but the ferve of its argument is weakened, particularly in the final inorement, by 100 much repetition and formal diffuseness.

If the 'Cello Congerto his mil su fur received like tex eguation of the Pann, and Virifin Congertos, there are restorated for this his he fair places in was rattern in 1946 and therefore has had less time to make its mark than the other two, In the second places, far mone performances of piano and virilin concertor are given than of 'cello concertos, and, when they also exert, either the Davids, the lakes, or the work of dubieus autherticity by Haydo is chosen in numeroen cause out of weath.

To write a good 'cello concerto is notoriously difficult. The problem of balterie are guest and result almost inevitably in the soloists par, being restricted to his top and not penetrating alming for most of the work. If was an analysis of the control of the work. If was been considered, soon, for not only had be extreved a great successivity both his previous conertos. But, having studied the estimated a great successivity both his previous conertos. But, having studied the estimated a great successivity both his previous conertos. But, having studied in his espablishes, Strangely, he ad not make fail use of it is not a successivity of the previous conertos. But, having studied the head of the control of the successivity of the calculation of the control of the successivity of the calculation of th

The Concerts is squaghtfotward and makes a direct appeal. Formal analysis by therelose timecessary for its appreciation. Its, however worth while publicing out that there is a strong theretoe relationship between the first and lists tradecients, and that the whole concerne is very typical of its creator. No one can mark its Armenian flavour,

especially in the second section of the first anovement and in the slow recomment.

KOL NIDREI

Of all symapogue melodes "Kal Nidrer" is the bost known. It is also among the o'dest, "All Voies" is sung to it on the eve of the Day of Atmament.

In 1890 Broch became condustor of the Everpoid Field is using Society, making England his bome for three years. It was shortly after thing us this appointment that he wrote Kol Widee, England was not the first country to bear it, assesser, first it was given its first performance in Lupping in Colone, 1882.

The work is substain. "Adapte for 'edfo with ordestra and hup." The first cart - roughly hit? - of the work is uncertain with the autonomenous of the themes and variations (of the embellshment type) upon it. The tempo of solid properties of the humber of the substaint of the work position. I other grave. The second part of the work position a confract far tempo is increased shipsly to see pure pie administration of the tempo of the model becomes a travel and the transfer key grees way to the macor. I fet model becomes a travel and the inchestral centure, with the starp prominent, is indeed and more remeated than previously.

Matters and more than the substaint centure. When the Medical Results of the substaint centure with the starp prominent.

Notes (0) (delcoim Rosenett, 1958)



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Performers: André Navarra, cello; Orchestre de l'association

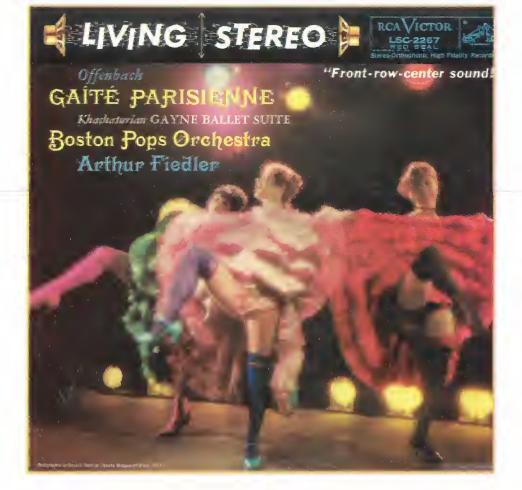
des concerts Colonne; Pierre Dervaux, conductor

Other composers: Bruch

Release date: 1958 Pieces in set: 1

Label and catalogue #: Parlophone PMC 1050





Offenbach GAÎTÉ PARISIENNE As presented by the Ballet Russe de Monte Carlo

Khachaturian GAYNE BALLET SUITE

Lesginka . Dance of the Rose Maidens - Dunce of the Kurds . Sabre Dance

Boston Pops Orchestra . Arthur Fiedler, Conductor Musical Director Richard Mache - Recording Engineer Into Campord

On a gold and blow Modiferranean sferi con in this paring if 1982, the rate drive trebursed of Gelife Barraienes task place in the Théôtre de Monte Culla, in the Bohrm of the lat Gentyl horse so the Born Moste with its skeet in god and Salvador Poll without—ras yet—his epidery mountains. The two artists tood come to vanish what is probably more of the most fortunate matrices of score and setting that the singulator of haller has ever at ranged. The preserval filtips a void of counts to danish and deficiency—miss it was. But how would this board Ordenbackhim excelled the received in seeties timedon.

I wind for thi verifiet on a farming June evening, there is the blassing frequent in the Lightenth Certary room may the Devry Lane Theories where R could brinkery Sheridan norme "The School for Soundal" Below, the ropening updat audiences aircramed descreasily hand things auditoritant. A few alreads wear, a girid helite torn pay was performing the solid protous rich faire of the stancing fuelloon means. Comparisons were invertible But London capabilated, instanting und neithly to Gentle rampling pleasur-spatied mess that describe the van datast brajolisms. In time New York and laser the American callenges of the Rs installenting clearurs Trudients—Lour ere became that made and high-leaking canners.

The salillut fusion of steep, remin and desir was randby three new who rellaborated often at the visters was rown or a realizant. Louisle Moshie represent the charrographe rises while to traing the large rate of the reme de Deamont otterwised by large rate before the research of the research of the research of the mainted fragreduction from Offerchards a stock of sparde mainted fragreduction from Offerchards a stock of spar-

Ling oper-this Gesic Partienne unfolds on the brilliantle in terrace of a cophilarated Paris or of 'requested by coordents helies no better than they control bey at substant country letter with broots and flywing their social celebrities and asking withing men. Waiters and gard attentions are tidying the previous for the excellents are tidying the previous for the excellent and the office belief as we not their brones. A warmlus is in the making, and students and coordinate pairs off with feep perliminates.

Wilespel, gaucho and heavy with currency is the Perurian tourist (created by Levinite Massine) who salid to on scene for a highly of pleasure and sponding. The formeding, flictations (flow) Soller timule 4 must by Alexander Control of the Control

On a gold and blue Mediterraneous stem on in the apring of 1950, the first dress reheared of Golde Parisis courses after in his woming and she is an elusive as the

backling means. Sinter, with toportal bauteur, the handmare Anatrian Barn a fortunally danced by Froeric Franklin). Welferand gard rais to his service but in his copic only for the localified Clove-Seller, and soon thay as a join of in a remainter with. The coverage Primaran order champier for all, but the girls in this national partensity less interesting than the marching container of a map of dashingly chimned coldition.

Then the edderly of the evolute sevenes regarding bound of Paric at the lines escared by the Favrille Dake. She walkers with him and thus with the elitest of the traces. While the Armetin Lines of the traces while see that the sevenest of the traces. While the Armetin Lines of the elitest distribution of the traces. Soller, Box or dokes effects partie with self-parison Maybern proceeding primericants and primerity glaces sing guaranteed a faces, industrial seasonal nature, thickes appreciately careed, The wanter fluid out the scal Peruvian covering under a table. The Box on all the Gloss Soller solution and recurse their walk.

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When the ballet Gayne was first performed at the Micro Theatra, in Liningual on Destrible 1, 1322. Amount Astronauter May a 1931 and the Micro May and the Micro May and the Ballet Micro Micro May and Micro Micro May and Micro Micro May and the Micro Micro May and the Micro Mi

when he entered the Moscow State Conservatory. After his First Symphony and his First Conserts he may awarded the future of contents in man of the man and the future of the mental Bis Violin Conce to later haven e on international concert firm, and his first halter, Hoppmoss, was a distinct success.

Gayac, his second ballet, won him a stalin Peter; the Sabre Driver by lised; rest a worklowed swall of particlarity Tee action of the hellet is periusp to postderion. It is also the Western Science, is an horse two three sciences, close The horizonta, Granz, is and horse working girl mortred to Cikic, a strained and horse a going pation. The excrages that he is faultiers to his follow wonders, Galor uphose by setting fire in bales of collective certain. He takes Digital girls at Sanghou, commandes of a Bud Vinn beeder particle connect to the reserve. Once Girls in the studylish for warri and harrly Cayon. Amarthus, he shall be the studylish for warri and harrly Cayon. Amarthus, he had been supported by the control of the property of the control of the time through the Gay a waity. Legitics; Dans of the Hum Mundersty Dance of the

Notes by Giornal Golde

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(1) 4 · Aprillo C'Aprillo (1) of Aprillo in 1939

verenda Milia

Gavaneh: Suite

Performers: Boston Pops Orchestra; Arthur Fiedler, conductor

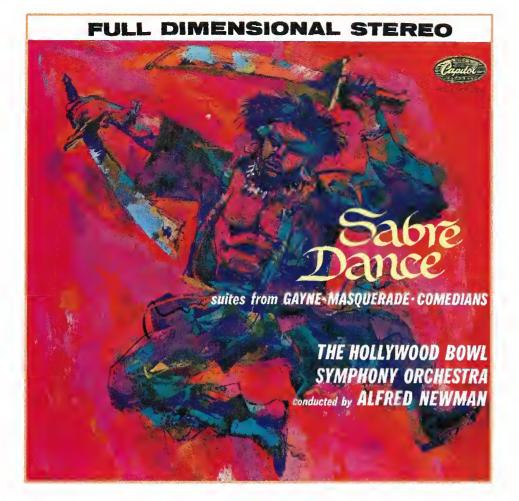
Other composers: Offenbach

Pieces in set: 1

Label and catalogue #: RCA Victor LSC-2267

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suites from GAYNE BREAT COLORS VERR ANT RHYTHMO. VICKBORS MOVEMENT COMEDIANS -CAPTURED IN THE BEARISM





1CC HOLLYWOOD BOWL SYMPHONY ORCHESTRA PULL THMENSONS! conducted by ALFRED NEWMAN

Meter KHRCHATPRIAN GAYNE -- BALLET SUTTE

Sames Danie 1 Le grada * Fairson Danie * Danie ve the Young Bards * Armon's Variation * Danie of the Kords * Danie with Rose Mandon

KHACHATURIAN MASQUERADI SUTT

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ALPRED NEWMAN passes composer, creductional foreign White Hernel Countries He instanted between the control of the control between the Countries Countries and Systematic Angle and Countries in the Countries Countries and Count tivit and in 1919 as in no sea : Mediumoid by footph belonds wat fixing Borin He has led in California, more, orealing and - ndo ring sto is very for many varianding moves pos-eria, and opporting as an ex-conductor of the lost digitals Polishamous has the Parties of Bosel Symphony Orchestra, and colors in botton shrengtone the country.



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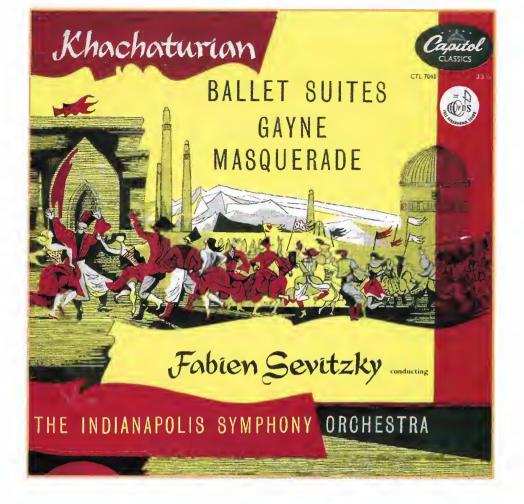
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KHACHATURIAN

GAYNE BALLET MUSIC MASOUERADE SUITE

FABIEN SEVITZKY

THE INDIANAPOLIS SYMPHONY ORCHESTRA

n the main hall of the Conservatory of Music in Moscow, n the main hall of the Conservatory of Ministeria Moscows, a marble panel of honor displays a proud record of this renowned school, founded and directed by Nicolal founded and directed by Ni Rubinstein durat mirrty years age. The name of its greatest students bare been engawed on the abido-connect the Tanciel and Rachmunium—and in 1943 the name of forty year-old Armentan-born Aram Khachturism was added, only nine years after he had been graduated with honors from the

Conservatory.

Klachsturius compised his classical study of mittle with an intensive study of fillcong and cance; tudy lie is considered an authority on Orientol muss, c, and has frequently been twicted by Tartern governments to conduct research work for national music programs. So arreport is lie in foll-line that his compositions accent to emerge from the soul of the people whetere Klachsterian wettes a song or a symphony a trio or a plain concerts, incidental music to a play or a film score, his work is saturated with native melodies and eligibios

melodies and dryflins.

Sometimes be quease the folk times illrectly, and aunicities be inverte folk thimes an outspoken that aunicinius he has own country have found it difficult to point out which of the melodies are really created by hum, As one of them explains; "Klachsturfan lives emmeshed in the inarmonies and rhyflins of his native Armonia. It he is adding nime angag to a lore already rich in material, and when he is attracted by an oxiginal melody, he tieras it mide aut, making it a richer and more colorid song," These words seem to discribe exactly the music Khachsturian has written for the ballet Gojas,

artistically wrought from the scople's most precious musical treasure— seven Amirenjan felk melodies and Kurilish, Gernglan, and Ukrainian dances. seven Armenian felk melodies and Kontilok, Gengan, and Genamorous conjures up the tradition of Johans Strauss, Glinka, Teta.Rossky, and even mountail ideas serving to guide the listener; one comes from the melodic Offenbach, in a lavish and writy display of social dances whose modern mountail ideas serving to guide the listener; one comes from the listener; the catherine wave-cry from the listeners of the catherine wave-cry from the listeners of the catherine wave-cry from the listeners. bounty of Asile's Dance, and the other is like a threatening war-cry from the lannounies inferi liclic their glannoi ous balleroom's Sobre Dance. Usually eight of the thirteen dances are combined in the titles: Waltz, Norvine, Meaurlas, Remaner, Galap

Painthang Diparliment for Divel Brings,

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KHACHATUKIAN: C GAYNE BALLET MUSIC MASQUERADE SUITE



Full Dimensional Sound recording establishes an intique collaboration between artist, producer, and notener which makes possible the reproduction of all total cherocteristics in the same nutural balance fidelity as in the ORIGINAL, LIVE PERFORMANCE elibrus attenuered bleb frequencies or boomine boss

Game Ballet Suite No. 1, opening with the Sabre Dance, which immediately gives the suite a vivid, almost wild coloration.

Fabiun Sovitzky has selected the usual eight dances for this recording, Fabien Sevietky has aelected the usual eight dances for this recording, but the has chosen a different requences—on which centers them around the lovely dydre's Dancs. He begins the suite with Ayshe's theme, and unfolds it in a neader monit and startly tempt that, meintained throughout, even tarns: the frenzy of the Mohr Danc. He provides broad space for Ayshe's Dancs told and for its coloribally second introduction. Sevinky balances melodic emintion and exciting theythm most effectively by means of contast in the succession of dances, but this interpretation of the Gayar ballet must, is imprired rather by the featury of Ayshe than by the frantic spirit of the Sabia Dance. And it should be so, because "Ayshe" is the Armenian spelling of Aischa, Mohammed's beloved wife, the symbol of tender love and heauty-and Gorne is, first of all, a tale of love and heauty

After an Andante introduction (usually beard in the Gayac Ballet Soute And a measure incremental color of the color trum high violin tremolor based on drain rolls, and is gradually foined by woodwhelds and deep bells. A gently awaying rhytim settlys in the double-bases, and corries through the wide arch of a long-breathing melody. The stronge minuter of impressionistic and Oriental zestfulness is then sharply contrasted by the whiriwind of the Date of the Monataness; the colorful instrumentation and ecvatic rhytim of which seen to be noted in the heritege of Musergaly. The Lullary returns to the moud and thought of Ayshe, but it constantly interrupted by threatening calls, Breebedings of the coming Salter Dates, which and glowing with color. Amades Farmaining gridly restores the balance of either one, only to be followed by the exciting rhythms of the Dates of the Young Municipanesses, which are embedded in an impressionistic Aythe-like prelinte and positude. The corthy legislate, a Buistin meant date closes the salts a facilitative advonting to the a Russian peasant dance, closes the suite, a fascinating adventure in culor and rhythnic abundance.

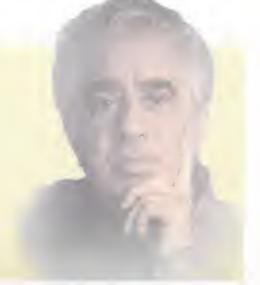
The Masquerode State has been formed from Khacharurian's incidental music written in 1939 to Lermontov's play Marquerade. With this work, I emontov, one of Russia's representative 19th-century writers, intended to first heard in 1941.

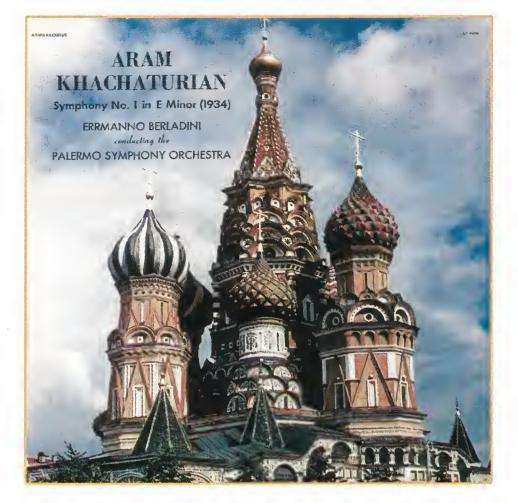
The ballet's story tells of love and tragedy in the life of Gayne, an Termontov, one of Russia't representative 19th-century writers, incomposation. The score is satirget the society of his day, but temory withheld its production till more than a score of years after young termontov mas killed in a deed. Since the society of his day, but temory weighted to deed. Since the society of his day, but temory weighted to be producted to the society of his day, but temory weighted to product the satiration of the society of his day, but temory weighted to product the society of his day, but temory weighted to product the society of his day, but temory weighted to product the society of his day, but temory weighted to product the society of his day, but temory weighted to product the society of his day, but temory weighted the production till more than a score of years after young termonic or a society. The day of the society weighted the society of his day, but temory weighted the production till more than a score of years after young termonic or a society. The day of the society weighted the society weighted the society which is a society of his day, but temory writers, incompositely and the society of his day, but temory writers, incompositely weighted the society of his day. Muspiriade dances on a canyas of 19th century society, Khachaturian conjures up the tradition of Johans Strauss, Glinka, Tchalkovsky, and even

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ARIFERECORDS

ARAM KHACHATURIAN

Symphony No. 1 in E Minor (1934)

ERRMANNO BERLADINI conducting the PALERMO SYMPHONY ORCHESTRA

Arem Khochsturian was born June 6, 1903 in Tiflis. He stayed with first tabler, who was a poor beokblines, until the end of the civil war Stranghy enough Khalchstrian showed no interest in muse until his 19th year. He went to Moscow in 1923 and quickly decided no read-rusc and had no knowledge of the subject whatsoew. While in the published a short composition, a "dance" for until and plane. The following year more of his works appeared in print. Whether or not taken had not seen they had any genuine merit is based the point. What is making it shat any commoner should have his music considered after such a thort one of stayed.

In 1929 the compose servolled in the Moscow Conservatory to study under Missicirizy and Vassiericki. Aftar this graduation in 1931 the developed natifyl to the first ratio of Soviet Composers. It was soon after his graduation that the Symphony No. 3 in e-more appeared of the national state of the state of the state of the servolled state of the State price for the Violin Composer. In 1948, along with Problems and Shottacovitch, he was severify citized by the Central Committee of the Commitment Symptomic State of the State price for the Violin Composer. In 1948, along with Problems and Shottacovitch, he was severify citized by the Central Committee of the Committee of the composers are severed continuing of this, for he continued to compose surrel advanced harmonic combinations and improve online devices. Else first of music cerell es to ling and wared improve online devices. Else first of music cerell es to ling and wared



including ballets, film music, incidental music, choral works, concertor and orchestral works. He is married to fluin Miskarova, a crimpner in her own right, and on June 12, 1947 he conducted the first performance in Moscow of her Fras Symphory.

Khudhatutian's First Symphony must certainly remain one of his most powerful works. Perhaps it was the exuberced of youth that poured the first and passion into the work. It is a large scale work in three movements, a dramatic convision (musical colors in the herical style of Borodin. The pulsation, often symposium they have a writing impental as they spirid and amolify each other. In this work, Khachaturian firmity proclaims, the predominant characteristics of his musical manner of thought, that of coloring the national rhatenic with rich chromatics. Logical and uniform, it is his conception of symphonium.

Errmanno Bertadini is an eminant concert violinist as well as conductor He was bors in Florence Italy but spent most of his agrly life in Austria where his family moved while he was quita young. Due to a tragic accident while he was elever, which took the life of his fether, his mother loss the use of her less. Confined to a wheel chair lies whole life was devoted to the musical training of her son. She forced him to practice with an almost fanatical fevor but this sacrifice and devotion paid off for at lifteen ne was accepted at the Vienna Conservatory Upon graduation he played in the opera prohestra in Cascow for a year He made his conducting debut with the Berlin Ph harmonic while only 22 years of age. Just beafre the outbreak of World War Two Ive returned to Italy and settled in Home. His career came to a virtual standard for the skeation of the war. With the advent of peace he again toured Itely as guest conductor of some of the top symphony orchestras of the country. At present he is permanent conductor of the Palermo Symphony Orchestra, an organization he was instrumental in forming after the war.

Notes by FRANK DONOVAN

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Symphony No. 1

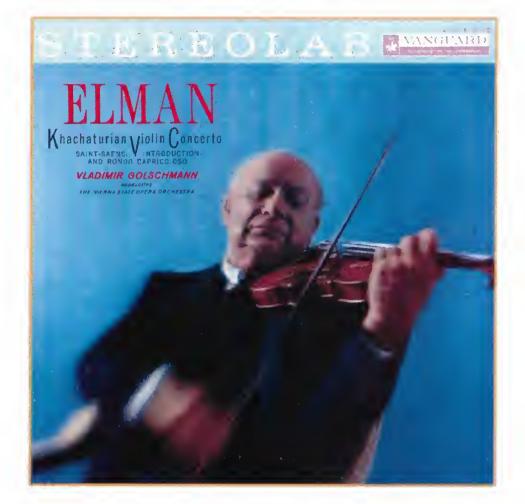
Performers: Palermo Symphony Orchestra;

Errmanno Berladini, conductor

Pieces in set: 1

Label and catalogue #: Aries Records LP-1608





Aram Khachaturian

CONCERTO FOR VIOLIN AND ORCHESTOR

Allegre con termezza - Andente sostenulo - Allegra vivace

Camille Saint-Saëns

INTRODUCTION AND RONDO CAPRICCIOSO, OP. 28

MISCHA ELMAN

Vienna State Opera Orchestra VLADIMIR GOLSCHMANN, conductor

INCHA ELMAN, whose name has been synoprocosision on to the supreme typles of wide playing from once than a half century, was been on himself of 1831, at Tolme, in the province of Kiev in Browin. The son of social Retree reaches, it is aboved mental bit misself gifts breat through red tage, electromotion and the oppressioners opportuge, has we encoding in the Educas encueratory. In 1941 he was beard by the factors traches Leopald Aury, who took they young hey output his wife in 1845. Fearthough, and there there years litter, Einnan much his public debut, in the same three years litter, Einna much his public debut, in the same vacue, beauty of those, leachings and musilization. Concert followed in Handburg, Discoken and Leping, with, in the laster cay, Nickels mattein, "Them a." So, he played fit cheful adequated in Handburg, Discoken and Leping, with, in the laster cay, Nickels mattein, "Them a." So, he played fit chemical selegation of Caroso and Metha, showing himself a fully manuse arter.

on the control of the

remerkelts strength and stamina. Vialism Gabelmann was born of Resista passenage in Pasis, and was educated there. As an orchesiral emotion, it is Collaboration consort? In Pasis was orbertain for the integers they give in the young experiments who take file the integers they give in the young experiments who take the passengers in the young conference of forested works of the past. He condecated every major orchestra in France, and was a selection Barrier in carry tacopast mitted content. In 19th a made the forested they are considered to the past and the past of the past and made they are the past of the past and past they are they are the past of the past and past and they are they ar

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An Adventure in Stereophonic Sound



steet. The development section is classical in concept, with its dramatic alternation of soloist and orchestra, and national in second. At its climax conce for tong cashesa, with a first the scot claimed singling a duet with the whole, and then the colean moving rists in clusterate englishing some the record them. A full recognition follows, the world infining use wind inhibitation.

moving toto in eliberate carbosque eyen the record thems, Aul treignitudino foliosis, the rolls finding new mid enablization decentation fluctures of open over the sould thems, and there is buildingly effective roots, as a buildingly effective roots, as a sould record of the first them to be a sould record them to be a sould record them to the first the teach contribution of the liberature of the first the teach contribution of the liberatures of the liberature of the first the teach to be provided by the sould record the teachers the legisle to keep the locally main enderly of the storement. At triplet figure in this medical line becomes from the roots have been been been to keep to keep to keep the locally main enderly of the storement. At triplet figure in this medical line becomes from the roots of the video of the roots and the video in Alter as occurred interface with a and which is entirely the roots of the roots of the video of the roots of the

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Concerto for Violin and Orchestra

Performers: Mischa Elman, violin; Vienna State Opera Orchestra;

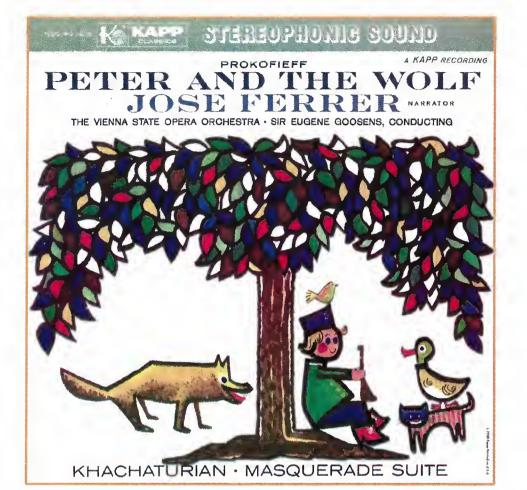
Vladimir Golschmann, conductor

Other composers: Saint-Saëns

Pieces in set: 1

Label and catalogue #: Vanguard VSD-2037







PROKOFIEFF: PETER AND THE WOLF **JOSE FERRER, Narrator** KHACHATURIAN: MASQUERADE SUITE

THE VIENNA STATE OPERA ORCHESTRA, conducted by SIR EUGENE GOOSSENS

Serve Prokoffell (1891-1959)

Sergie Prokoffell (1891-1953).

Potaz-Anil Ibw Will stone or, forosa auv miskel compesions that has achieved unas-real appeart. Such ride I'A distinct and For Children's wave overgrant composed for a Achieforn-sadeure, find of a equally a favorité or receib I harmoniste and activité and a copally a favorité or receib I harmoniste and activité and a composition de la favorité de

PETER AND THE WOLF

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MASQUERADE SUITE

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Romance

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KAPP RECORDS, INC. NEW YORK 22, N. Y.





Performers: The Vienna State Orchestra;

Sir Eugene Goossens, conductor

Other composers: Prokofiev

Recording location: Gross Saal of the Musikverein, Vienna

Pieces in set: 1

Label and catalogue #: KAPP KDC-6002-S

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KHACHATURIAN

Klavierkonzert in Des-dur

PETER KATIN, Klarier

LONDONER SYMPHONIE-ORCHESTER - Leitung: HUGO RIGNOLD

A is Subs raines seeing beginneren Buchhändere wurde Arnu Bjäveck Kluebatuzoin of der Varne wird auch bäude (Kauchaturei)en geschrindere) am 6. Juni 1993 im dass er als Neumenwick sich kinde (Kauchaturei)en geschrindere) am 6. Juni 1993 im dass er als Neumenbeigheiger meist keine Staten häne beschändene erhem ter stammlest in Junior beschänderen meist keine Staten häne beschändene erhem unstätzlichen Unterhalten härte nam wich in Mochan untgewichten der Stadleiben Verligsbauere durcht am diesem Julius bereits in Mochan untgewichten der Stadleibene Verligsbauere durcht am diesem Julius bereits An 1929 vom Klachaturelan em Mockane Stadleibenservarbarum Schüler vom Stadleib Mochane unt der Stadleibenservarbarum Schüler vom Stadleib Mochane unt der Stadleibenservarbarum Schüler vom Stadleib Mochane unt der Stadleibenservarbum Schüler vom Stadleib Mochane unt der Stadleibenservarbum Schüler vom Stadleiben und Kauperen der der Stadleibenservarbum Schüler vom Stadleiben und Stadleiben der Stadleibenservarbum Schüler vom Stadleiben und Stadleibenservarbum Schüler vom Stadleiben und Stadleibenservarbum Schüler vom Sch

genreuert - Filtore its Lander. I Höhr als die Herge ethelt auch Deia Ruhm unter dem Volk, Du losst den leven i Bazar erlemaket gleich der Sonne. Bald wird die Weit fran Angen idnet und Dein Sanner hochreiseen, v

Auch das «Des-dur Khreinfonnen», die wis bereits erwillent, gezus Eude die Studiet was der Monkower Staatskaasservisteren 1926/17 untzugd, weits est Suintt ets Works erzogen der Europhenschausgen Affages ne setzen – Andlane een zeine eks Works-rappen die Furmphenschausgen Affages beilburte. Den siegenemi schwierigen Subgart des Klaistes ist ein unfang-Allegas beilburte. Den siegenemi schwierigen Subgart des Klaistes ist ein unfang-Klaistes der Sunden der Studiet der Stu

Residentiva (meh. Hesveldesburte), kapotte, ver Humen, aved Trompten, drei Prosaucou, Tado, Parken, Holern, tirosas und Elem Tromand. Militatremmed, condition of the production of the producti

Halby as die Deep clast soch Deia Sohn uner den Voll.

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KHACHATURIAN:

CONCERTO FOR PIANO AND ORCHESTRA

LEONARD PENNARIO, PIANO

WITH THE CONCERT ARTS ORCHESTRA

CONDUCTED BY FELIX SLATKIN



In a report written from Museow for the magazine Modern Music in January, 1936, the Soviet eritic Origori Schneerson gave an interesting secount of a fresh orientation in Russian music. Sovie: composers were abundoning musical realism of the kind typified by Mirsdow's Jamous incountal pic-ture, Iron Foundry, and were turning toward a simpler and mare direct expression characterized by melodic sweep harmorie richness, formal plants, and expressive wormth A simultaneous trend was toward the artistic development of the folk music of the national minurities and the absorption of n into an all Russian idion. As an example of this changing course. Schagerson cited the First Symphony of a new Armonian compose mend Aram Khechalitum, which had recently been played by the Mosecw Phithar monic Orehestra. This is probably the first merition of the young composer in the wewera press, and Schneersan's report Fappily included a few biographical details: Khachattarian was born in Tills. In 1944, the son of a boukhinger, He itld not take up the study of music until ha was minilean years old, and he graduated from the Moscow Conservatory in 1934 with high honers. The youthful symphory not been well received and highly praced. "I have since been forturate enough," Schneerson continued. To her the first peri of on incompleted plan or overto-by Khushaturan... The freshners of the judget matter, permeaned with native terralities, the originality of the hythmic devices, and a well-developed planistic technic promise much for this concerto."

During the next fave years more and more information began to trickle through the communication burrers herveen east and west, and by the early 1940; the English critic Gerald Ahraham was able to write a buck essay on Khacha urian that has remainful the principal source for almost everything that has since been written about him in the English language. The runny gives a bird account of the composer's education in 1925 he entered the music school conducted by the Chesins, took up the study of the cello for two years passed into the composition classes of M. F. Gnoun, and within a short time produced some small compositions worthy of being published. In 1929 he entered the Moscow Conservatory, where he worked under Misskowsky, the prolife symphosite. His graduation from this institution was marked by the competition of the sym-phony that prompted Schnenton's report to Medical Marie

Khachaturian is in every way a product of the Russian revolution, and the Soviet attitude toward the arts mide it inevirable that a man of his exceptional tident would find encouragement in every quarter. The success of his music in the western world, however, was entirely the predact of the war-time collaboration between Russia and the western allies. Cultural collaboration was in fact a military necessity, and Khachalturiun's music was included in the cultural merchendise that the Soviets shipped from the cust in exchange for comparable western products. The Pisno Concerto was heard in London as early as 1940, and two years leter in the United States. Within another two years it was a popular favorre here, along with the same from the batte: Gapne, which included the famous Sabre Danie. The concertos for violin and for callo were also being performed.

Khacheturian's music is immediately attractive, and the American public was not slow to resily the judgment of Russian audiences. The Piano Concepts is in the grand Remardie tradition that stemmed from Litzt and had a gorgeour flowering with Tehalkovsky and Rachmaninost Feebnical virtuosity is the ballmark of the tradition and Khachaturian is not relicent be thunders up and down the pieno with fine authority, embroiders his welcodes will failtaille urabesques to show of the facility of small-muscled finger-work, interpolates enderious, frames the solo part with highly colored ordiestral sounds, builds sonarciis elemates — în ibail, wie iip a musicai economy which requires a large investment of physical energy but which also pays enormous dividends in effectiveness.

Perhaps the most anticeable tenth alement in the concene is the use of Armenian July ideas. Schneerson had posited this out in respect to the symphony as well at the concerto: and Abraham went on to trace the left sense to the songs of the actings, the Concavian poet-ministrels who created a whole body of musico-literary art, and to the native string testraments which, on account of their langer alreading to the native scales, suggested many interest na harmonic procedures. In this respect Khachiturian was following the example of his predecessors (Mouscorgely, Borodin, Rimiky-Korsakov), much of whose music was frankly hared on to k elements. The same is true, or coarse of the music of the Norwegian Ories, the Hungarian Bartot, the Englishman Vaughon Williams, and the American Coplant. This is, in fact, a western tracktion, and it is significant that this nativutalizing of the musical language, in whotever country, but always been an additive process — that it, the grafting of new kinds of includes and barmonies onto slready existing forms.

Thus we have to Khachatutan's concerte as herb "normal" and "western" and we follow the course of its arrive with the feeling that in spite of the ecoticism of the material, the patterns of the structure are tom line. At indeed it ey are. The first movement, Allegro, is in some a form, not according to the classical ideal, to be sure, but according to a fess rigorous and more expressive view of term. The first subject consists of a complex of themes though one in particular will easily be identified as the movement progresses, as being dominating. The second subject is mainly an elaborate monologue for the satisfies

in a lyrical and exotic vers, full of colorful pionism and thupsodic passages that give it something of the character traptionic passages total your is encertified, in the character, call allow movement. The stormy development section consumes only about one-bath of the movements fould time a-boat levo and con-hail minutes out of frostrens. But it could be moleculed that many of the preserves of variations of the moleculed that many of the preserves of variations of the moleculed that many of the preserves of variations of the moleculed that many of the preserves of variations of the moleculed that the moleculed that many of the preserves of variations of the moleculed that many of the preserves of variations of the moleculed that the moleculed tha part. But the piane again comes to the fore in the grand, showy cadenza that follows. The code is brief and concerned with a greatding restatement of the principal thems.

The slow movement, Andante con anima, begins with a phrase for the bass challeng that later has themselv significance and becomes the rentral idea of the coda. But the main portion of the movement is concerned with a broadly romantic includy that evokes in the quietet passages the languar and nostalgia and tuyury of the middle East and, in the climatic passages and totary to the minote East and, in the climatolic passages, refers faishly to the Moscow school of Tchailcovsky and Raphonaninoff. The finale, Alligero brillians, falls into a number of clearly marked sections. The files of these has rapid figuration and doubtetime typical of much Soviet music stemming from Prokaffee. Another section is broadly melodic and slower in tempo, still arother is an extended and very free cadenza for the soloial, which is tollowed by a development of

the allegro subject by soloist and orehestra together. Toward the end there is a grandilocuent and highly pratorical restatement of the first-movement subjects to bring the feeling of thematic unity to the whole



FELIX SLATKIN displays superb musician-th p in two rolet; as a performer, he is in-sidindial of the tamed Bolyswood String Gount and concernmater in the Twottlinh Century-Fax Orchevin; as a tenductor, he direct from performanced by the Concest Arts Orchestro.

LEONARD PENNARIO & Caree; at the plane. which began in party chitchood, has progressed to such majority and technical skill that theny to stem inturity and received skill that these the is distinguished as one of the world mass hrilliant young plantits. Beildes his concert tours in Europe, Mr. Pennn-to has appeared with leading symptomy orchesting throughout Iniciating.

Concerto for Piano and Orchestra

Performers: Leonard Pennario, piano; Concert Arts Orchestra;

Felix Stalkin, conductor

Pieces in set: 1

Label and catalogue #: Capitol P-8349









MHS 1102

ARAM KHACHATURIAN

(b. 1065)

VIOLIN CONCERTO

Side I:

I. Allegro con fermezza

ide 2:

H Andante Sostenuto

Wanda WILKOMERSKA, Violin

Warsaw National Philharmonic Orchestra

Witold ROWICKI, Conductor

Whereve the receive of analysis and disposeis, of searching for the source of this mactic in Bessin cheese, of messaving its depth, of rights to bester the language in history, one thing is certain. Extraordisms its an olding personality, Searchody once sald that the certain of this originality like in its office originality received in following and from their on exception the loss appealing this reasonable mediation. It is the certain of the messages of the control of the control of the certain of the certain

"Folkhore is only an uncentive to my irragination but I do not pay to folkhore and I do not pry in firstness," and formation in informaci, "and in the same people recorder me in folklorins, but that is not true — 59 potents of the refolker. There existed myself. People record to be in the stook please that surrounds, bins, be absorbs the marboni elements arrounds, bins, be absorbs the marboni elements whether he was to me not because a man, life prefile.

cature, the climate — all one par, of the refluence that the the finite have the same features of naturalness and finite arrist as subject to."

This is one

Listening to the epigraphical anticolaction of the orchestra and in both the themes act aduced by the soloist in Knadistinger's Violan Concerts and even the cadence that divides the coil of the development from the beginning of the teprise of the novelgir melody that dominates in the second part, one can feel the oriental character of this music. The amosphere of the East is more rescutial here. than in the works of Rimsky-Korsakov but it would be difficult to find its model in a concrete example taken from any murical culture of Central Asia. We can consider the alternation and oscillation assumd one sound as oriental fearures, and there also are melionian and many other details that appear here and there but only the integration of these elements into a unique whole create the original style which can be serogamed after a low measures: Khachaturion. Intuition is the patron of this trusic that develops dispodically with smaring if ontoneouners. Even the masterly summing-up of all the themes of the Concerts in

the dutile have the state returns of naturalizes and intranect that do nolwe any signs of Tabout." This is one of the most valuable densitieristics of Khrichstrian's music but ride shifted introd rectures of the taphy-inter-obtained fisses that, densities one than and time signs, and ensuperus all three invariants and in all his works, is one more of his absolutely personal proposites and his excellent trademant. These filty-like, relocated that the excellent trademant to the first proposition like a whose, as the more nationalized and original connected of this grip, his own caperts, which are received from one one and which he cranted himself — due precise must of the orthosts on his sade of its rope them the first proposition.

The three concritos — piano, violin and cello — were retriced by Rhadaration for three divingmented Soviée perforances: Lee Oboris 1 Darid Ostataki and Matislax Rosspoortica in ten years (1735-40). In 1965 fie beign to write the account another tradit three Concreto-Khapanditis for piano, violin-read cells.

TANIOSZ ERIGIT

MHS 1102

Steven seconds may be glased on modern mone equipment in an analysis that could before playing.

the musical heritage society inc.

Recorded by MUZA: Poland

Library of Congress Catalog Card No. 75-751833

Timings: \$66c7: \$4.39 \$62c2: \$2:18 - 10:20 / 21:18

Concerto for Violin and Orchestra

Performers: Wanda Wilkomirska, violin; Warsaw National

Philharmonic Orchestra; Witold Rowicki, conductor

Pieces in set: 1

Label and catalogue #: The Musical Heritage Society MHS 1102



CONCERT PENTRU VIOARĂ SI ORCHESTRĂ ÎN RE MINOR

CONCERT Nr. 1 PENTRU VIOARĂ SI ORCHESTRĂ ÎN RE MAJOR

DIFHOR: ARAM HACIATURIAN

DIFTON: CONSTANTIN BUGEANU

ORCHESTRA SIMFONICĂ A CINEMATOGRAFIEI

Solistă: CLAIRE BERNARD

De un colorit abundent, captivaetă în primul rind pr.n. pitorescul imaginilor evocete, muzica lul Aram Hacadurian antrenezuă pe ascultător szemenes unui suvoi irezist.bil de melodii și primuri. Juveș-tare cere so le folorida univelor. De bolice de podd relatificación moturer in dezvoltareo simplandi. Temele de tupal al do lea sint tetal diffethe. Sint meledit largi pi contabile, consurlad a imagline pe deplin finalé, care du pretande e desvoltare vilterinaré, decarece timo India acte rezultació umel dezpublich. In timp ce temel e a primal

exte rezultotel meré deguidére, la timp ce iemel de primit in a sprimé mipane, jarten a papu entric nesfírpit, cete de tipit di dollée appind com emplires, plindattes Concreta peste visica di successifi ne commence Concreta peste visica di successifi ne ammo pore si reprezinte a exemplificire perfect à unei sammera caracterista stillation. Deditot lul David Chisrah, care la 31 interpretat în pirină addiția la Motorova, la 6 nomembre 1940, Concertii is a dovedit, de concertii ca dovedit de concertii ca de concertii epreciere internationetà, care a determinat adoptares

lucrării de către majoritacea marilor wirtoozi al worii dia vremea noastră, se detoreșto atle farmeculut do nezăgădut el medoli și ritmicii de puterric coloric foi. gi rimini de pietrite come fulle claric, ci si si unui constructi muricale lumpezi, bine articulate, caru vine si intregesta valorrea pitoressa e muzicii. Elementul dia amo; si cel iiric, alternează de-a fungul celor crel mușcări — Alegno con fermezzo, Andonte sesteruto și Allegro vivode. Dezvoltarea fiimfo-nică cea mai întensă este rezervată primai mișcări, cu contrepunerea unui element dantant, de o onergie irozistibilă, și a pitule cu înfektivali orientale, capitivant irrosenblő, ji a situle ou inflexioni ordencial, captivant in duojas luj platrumátoras, pe tramarca este continua fiarcepeara a temelor expuse de instrumental solita comaramental plate de platructura. Fordet intrincia continua de la continua del continua del continua de la continua del doue e Concertuius, interneiată pe două cantabile teine doue cuncertuiui, interments per opus cantanite terme lirtee, ara sermodera unei nocturne, oferind vioril soliste cerenul manifestării resurselor poetice ale cintulut es, iar finalul este un rondo in care exuberança tetaelor dansente se desăporă într-o parealistică culminație temperamentelii.

To vara anulul 1917, pertecut în aproplere de Petrograf, sirârul compositor Serghel Prolofiev, caro intiditate pa criticii ecce de la compositor Serghel Prolofiev, caro intiditate pa criticii ecce de la compositor serghel Prolofie caro intiditate pa criticii ecce de la compositor caro deixa protect ala incurellor su de debut, as incurare chieve necesia mai apropint de puritate musicii ivau Haydh sau Mozar Aminindeuly de studiel (ficire in cleas in Corepnia, a cirul Irelavire awayta formatis alu Corepnia, a cirul trelavire awayta formatis alu Corepnia, a cirul trelavire awayta formatis alu Corepnia, a cirul ficili compositore infectati in Corectal in a prolofie compositore infectati in compositore infectati in tempol primativo pet clim ju pronoti incredenta de cestulo o compusem financia introducero de Corectifica-la in peritati incredenta introducero de Corectifica-la in peritati incredenta in partiture in controlici in compositore in compositore in compositore in introducero de Corectifica de Co

protoficesian, linton a clavi forti de convingera este u atti mai mie, cu cit se ceptină cu o recentă, cu o logică, cu o măsură înecrite în sfera vuni bon gust artistic nelcodud dezimijali. Tram islipială a primei păriți. Audonimo, este o melodie visticave, cu u mers motom, în şace optini, espusă de vioace solistă pe fandul sonorităților transparente ale orchestrori, a devine usă cid os amalbenă > a întreții incrări Deți compur din 1 cel miştări. Coneertul in fi sa carco terieszal princiro mare unificea, sektuind on fice esperairi indevizibili, cu alti mai unificate cu șit tram mespionale reme şi ni trijiculă ultimei păriți. Anderona.

ca o amintire și o conclusie. Desigur cl., resultată gi din dorința compositorului de sie adapta resurveior expraire specifice vonit, storea senaita înfereată în ceptarie specifice vonit, storea senaita înfereată în capacită și concentral în composită în capacită în cap

teme inițiale — incatățenires definitivă a elimatulul poetic, de vis.

O manțune specială se cevine admirabiloi orchestrații a Concertului, de o pronunțată transparență și fluiditate, întreaga lucrare defășivinde-ce astfel intre an colorit fin, cu diferențieri pliae de subtiliate.

Accounts interpretates par clinic, in mana concurration, Chieve Berrard o diduse Concernolal 140, mererrar styleter, care subsace ju 10 concernolal 140, mererrar styleter, care subsace ju 10 concernolal 140, mererrar styleter, care, prin acestus, a dobindit garanția cele mai depline autenticițăly istilitete. Cui cera au saistat 1 amunca insensi, și pationată dută de compotitoral-dirijor, solikel şi orchard pentru a realiza etil destalite, cli și linia mare a lucrării, vor rămine cu aminutrea frumousă a uuro rice de nobile debosua a stitulcia. Calire Bernord, dorteare îst reduc vit mai aproape de aderda pridirea compositoratului, a limpriment în acețiați timp care constitului erăsturile distincive ale parenalițiați ai. În concertul în 1 de Procharde, orchestra site conditule erăsturile distincive ale parenalițiați ai. În concertul în 1 de Procharde, orchestra site conditule crăsturile distincive ale parenalitări ai. În concertul în 1 de Prochare i siminoire control profestere i siminoire ce Crematografiei. Discul de față, care a înt editat în colaboras cu casa effilips a de Prais, se ocucir în mementul de față deo primire excepțional de favorabil p pi plan interneționel.

HACIATURIAN CONCERT PENTRU VIOARĂ ŞI ORCHESTRĂ ÎN RE MINOR PROKOFIEV CONCERT Nr. 1 PENTRU VIOARĂ SI ORCHESTRA ÎN RE MAJOR, OP. 19

REHESTRA SEMPONICÀ A CINEMATOGRAFIE Some CLAIRE BERNARD

Concerto for Violin and Orchestra

Performers: Claire Bernard, violin; Orchestra Simfonică a Cinematografiei;

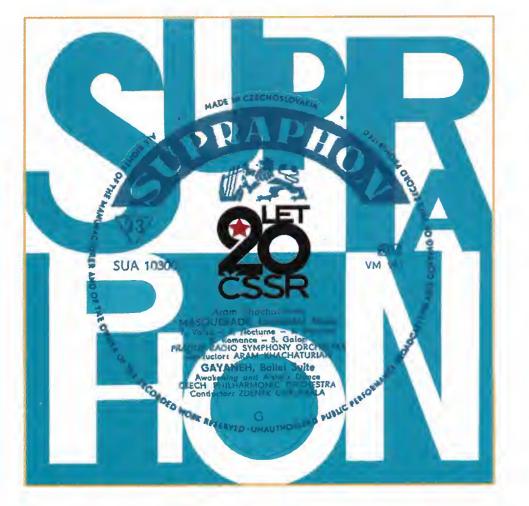
Aram Khachaturian, conductor

Other composers: Prokofiev

Pieces in set: 1

Label and catalogue #: Electrorecord ECE-0178







Masquerade Suite; Gayaneh: Suite; Mourning Ode in Memoriam V. I. Lenin

Performers: Prague Radio Symphony Orchestra; Aram Khachaturian,

conductor (Masquerade, Mourning Ode)

Czech Philharmonic Orchestra; Zdeněk Chalabala,

conductor (Gayaneh)

Pieces in set: 1

Label and catalogue #: Supraphon VM 951-2



KHACHATURIAN

PIANO CONCERTO **PROKOFIEV**

PIANO CONCERTO NO. 1 IN D FLAT, DR. 10 MINDRU KATZ, plane

SIR ADRIAN BOULT, conductor

Six Additional BOULT, conductor

Landon Philiparmonia Ornheitar

Arma Khasheurian, eras of the leading contennorary Soviet componen, was term at management of the leading contennorary Soviet componen, was term at management of the leading contennorary Soviet componen, was term at the leading to the leading of the leading leading to the leading leading leading to the leading leadi

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to saik our of the full in geomat. Nonately it is not at all early to discore when in white competition on these seems do companies to condition state was relief academic class, possibly a pedient; all the same, if was a bothle positive, to not the least, and in stem if he make as we showed, had to understand.

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The storag Aurentina depict MITORU RA [4].

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REPERGYPN Concepts for a "in Est, lip T. Emperor"

Mindia Kais, peopl or John Historial readucting the Hold Orchetge

SRV 134-2 *SRV 134-12 Name and Asia, purely or cast recovering the Rubbins Asia, purely the 4-SEM LINES and The 4-SEM LINES and The 4-SEM LINES and The Asia and The

Excellers very muners." N. droder, Bigh I ulehly

BEFTEDWIN: Syn pheny No. 7 in. F. fax. Op. 25, "Efficien", & Carlotan Overture for Addion Boald sendiciong the Philaurnesse Programme October 1 of Lenden Ser Addion Boald sendiciong the Philaurnesse Programme.

DERIONY LA NEL
RAYEL Thombrie and Chlou, Suro No. 2 & La Valio
SE Lelin Davin-th conducting the Halle Ondesta
"A winner it over those way has an any price. Hutbrealt gives 583-197 A 4887-19950

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FALLA. Salie fusion The Three-Cornered Mal.

WEINDERGER, Pollos and Figure from Schwinder the Stapipus
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BONIZETTI. Overtare to Don Taxquele and Tax Danahter of the Resiscon MAY-178 & "NRV 1785D

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Concerto for Piano and Orchestra

Performers: Mindru Katz, piano; London Philharmonic Orchestra;

Sir Adrian Boult, conductor

Other composers: Prokofiev

Pieces in set: 1

Label and catalogue #: Vanguard Everyman Classics SRV-185

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LORIN HOLLANDER plays / ANDRÉ PREVIN conducts KHACHATURIAN: PIANO CONCERTO Bioch; Scherzo Fantasque

> Royal Philhermonic Orchestra Freduced by Polet Deliheum - Recording Engineer James Lock

SIDE ONE.
KHACHATURIAN: PIANO CONCERTO
1. Allegro Baestoso
2. Andante con Anima

SIDE TWO 3. Allegro Brillante HLOCH: SCHERZO FANTASQUE



Mr. Pepsin against Principle are surrough of Columb a Records



4) 1965, Rade Coperators of Jacobs

Landaged and "Classifical" and by Brack Colonic Levels

"...the Concerto's brilliant declamatory style, its musical virility and enormous technical demands lend themselves to the extraordinary talents of Lorin Hollander."

In the early 1910s the American-Joorn Soviet composer Aram Kharharurian burst upon the American motivate scene with two works—his immercation, given list American permitter in 1942, and his Gayne Ballet Saite, first heard here during the 1944 56 caston—which extendibled him in the highest popular success since Gerschwin had enthered the classical mutic scene almost two decades eather with his Rapusofy in Blue and Concerto in E.

It wasn't on much that Khachasurian happened to come

It wand so much that Rhichatutian happened to come along at a time of interne citized exchange during Wald War II when every Soviet rampacer within hatting distanted a Staffa pict was getting a heaving. Rather it was the nature of the mark itself that immediately appealed to the man andmerse. Game were the acceptity and the natural overtions of the martine of the twenties. The Soviet component were now turning out a more traditional kind of music harding link to the indirecentifications, communities as and the great Russian musical tradition of Tebritewsky, Montsorpsky, Borodila and Romaly Kevalskii.

The khachaterian Pean Concerto is in the grand, Listian, accessible manner: highly theatrical, highly witerion, highly effective. There is an instear following drive from the composer's Armenian heritage which lends a distinctively appealing Oriental case to the work and which weaves its spell with pacticular effectiveness in the sound movement. In formal terms, the first movement follows standard somant form, albeit loosely. A great proclamatory main theme, a somewhat languarous Oriental metodal and less than two contents or ompress tis main tractical. The

record transaction is an extended roomate which agent and close with a state harming base claims ado and which the content of intense claims of bring the course. The fast increases, after the intense, is a state in gaze, tree wheeling roads, quit, or home in the remnical content, Near the road of the work the nain therm of the harmoniment reappears in tall spheriter in bring the proceedings to a chose with an anotatival from the

It is the Camero's brilliant declamatory as je, its united stifting and common scholard demands which fred themselves to appropriately to the extraordinary talents of Lorin Information Concellude the abbum the young American plantial has about the Scherze Fantasage (1948) by Errest Bodet (1980-1999). The Moreon-bert in its presulter recording is everything its name implies a fantastic showners between the plant and orderest as the more perpetuo number which text just long canagin at the halfway point to introduce a lovely flow modely driged with the Hebraic lecting which is such a hallmark of the Block nythe.

André Preist, which is McMarthallarder cellaborator in

Andre Pretin, who is Mr. Hullanders collaborator in these performances, but schered tensor in many area of the Ametican musical scene. It is not only one of the most exciting serious conducting rainets of our time but the has been also musical mark as ecomposer, planist and arranger. One of his latest [follywood accomplishments in the musical direction of "Ally six Lusty." In addition to an active schedule of greek-conducting appearances, Mr. Frevn is presently considered as musical.

-Petra Bestmenn

Provided in England by Rosent II

Concerto for Piano and Orchestra

RCA VICTOR

Performers: Lorin Hollander, piano; Royal Philharmonic Orchestra;

André Previn, conductor

Other composers: Bloch

Pieces in set: 1

Label and catalogue #: RCA Victor SB-6638

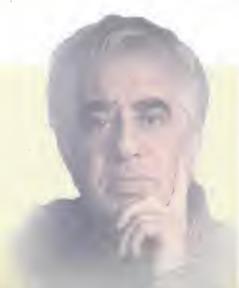
(P) 1965

LORIN

HOLLANDER

KHACHATURIAN: Piano Concerto

(C) 1965 Radio Corporation of America



HENRYK SZERYNG TCHAIKOVSKY/KHACHATURIAN



violin Concerto in D. Op. 35 iolin Concerto (1940)

ondon Symphony Orchestra
NTAL DORATI



TCHAIKOVSKY

VIOLIN CONCERTO IN D. Op. 35

KHACHATURIAN VIOLIN CONCERTO (1940)

Allegro moderato; Canzonetta (Andante); Finale: Allegro vivacissimo Allegro con fermezza; Andante sostemuto; Allegro vivace

HENRYK SZERYNG, violin

London Symphony Orchestra, Conducted by ANTAL DORATI

On March 9, 1879. Tehakovsky wrote from Chreen in Switzerland, where he was spending the writer, to his friend Mine, von Merk. "Thanks to work and the pressant company, 10 on ot know where all the time has gone. I am very much absorbed in the sonath and the concern, bor the first free in my life, I have started a state of a started and the started

infimidated milither conductor nor solvist. Shortly afterwards, they nerformed the work in London, where it was exceptionally well received. The first Russian partion mane, who place in 1882, and, which in few years, the Concerto was among the most popular works in the concerto was among the most popular works in the repersour of international violid virtuosi. Free Leopoid Apre Enably, studied it and played it in public, although Tchakkowsky, bud meanwhile transferred the dedication

to the work's coursegous picaseer, Adolf Brodsky, as an expression of gratitude. Nowedays it is hard to understand why the Violin Connerto should have caused so much conflict in list might, it contains not style protecting the process of the containing the containing the containing the containing the process of the first movement, the rich meiody of the Containing the Containing

orchestrature, that the work oracs a synaptopounacharacter and pairly frices a special place in the literature
districts and pairly frices a special place in the literature
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composer-laventor. My life's ambriton is to say my own words in music."

Khachatura's First Symphony, his lisal effort at the Conservatory around doougher his interest in Moscow. Khachatura's First Symphony, his lisal effort at the Conservatory around considerable interest in Moscow. 1926, his success and caters were assured. He plunged fully into the musical life about him. In addition is one to the conservation of the co

Concerto for Violin and Orchestra

Performers: Henryk Szeryng, violin; London Symphony Orchestra;

Antal Dorati, conductor

Other composers: Tchaikovsky

Pieces in set: 1

Label and catalogue #: Philips AL3503

Recording first published 1965







Concerto for Piano and Orchestra

Performers: [anonymous], *piano*; South African Broadcasting Corporation Symphony Orchestra; [Edgar Cree], *conductor*

Other composers: Britten, Debussy

Pieces in set: 2

Label and catalogue #: South African Broadcasting Corporation LT 9516-9/S11



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States, 1902. Leading States and Control of the North States and S

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2 total RCA RECOXDS, New York, N.Y. Printer is U.S.A.

Symphony No. 3

30 SYMPHONY

(First recording outside the Soviet Union)

Performers: Chicago Symphony; Leopold Stokowski, conductor

Other composers: Rimsky-Korsakov

Pieces in set: 1

Label and catalogue #: RCA LSC-3067 (C) 1969 RCA Records, New York, N.Y.



TE CE /

STOKOWSKI

RIMSKY-KORŠAKOFF Russian Easter Overture

First recording outside the Soviet Union

full symphony orchestra, organized 15 trumpets





Concerto for Piano and Orchestra

(Third movement)

Performers: Joseph Raieff, piano; Dayton Philharmonic;

Paul Katz, conductor

Other composers: Beethoven, Chopin

Pieces in set: 1

Label and catalogue #: Sound Recorders Omaha SR-14307



QUADRAPHONIC



The Columbia SQ" disc, when played through SQ" OUADRAPHONIC systems, will provide the unique experie of fine QUADRAPHONIC separation and the "all-around" sound presence of four-channel listening. [] This disc may also be played through any conventional stereo system as any other high fidelity stereo reco

Produced by Paul Mixer

PHILIPPE ENTREMONT, Piano THE NEW PHILHARMONIA ORCHESTRA SEIJI OZAWA, Conductor

KHACHATURIAN, CONCERTO FOR MANO AND ORCHESTRA (Beginning) I-Allegro meestoro pano 11-Andente con anima po so

KHACHATURIAN; CONCERTO FOR PIANO AND ORCHESTRA (Conclusion) III Alleren bullingte e an

LISZT: HINGARIAN PANTAGIA

Aram Khachaturian chorn in Tvilou, Castasus, have 6. 1903) is in the great Russian 19th-century Romantic nu-sical tradition of Ichiakovsky, Massongsky, Borodin and Rimsky-Korzekov, A profile computer, he has written chamber muzic, symphonics, symphonic proms, many plane compositions and songs, ballet mask, and shree concertos—for plane, violity and cello—as well as in-sidental music for plays and films. The Piane Concerts and the music from his "Claves" ballet are probably his

only the music from the "Livines" busines are proposely intersection compositions.

"It is impossible," points our Philippe Enternent, "for a Russian composer out to be influenced by falls music." Kharchatenies's nucled is no reseption. It is greatly interprined by the fullstone of his nativa Armenia and impured with a quiet Orientalism. The art of the Arture (wardering Caucadan folk poets and singers) and the Khanandes (wandering minstrels) is a basis of the folk character of his style Throughout his music, he succeeds in blending their improvisatory style, intonational and rhytimic characteristics and the colorful combinations of their in-

struments with the symphonic tradition.
"If we have to choose at Armentan composer of excel-lence" says Mr. Entermont, "it avoid be Khachattulan For we have here a big romantic concerto admiral by writ-ten for the plano. It is strong but sensitive, and it has to he played sensionaly."

De played sensuously.

Written lu 1935, the Comerto for Piano and Orchestra
was performed for the first time in Leningred in 1937. When given its American premere, in March 1942, the Concerto was an instant success. "However, it is strange," observes Mi, Tatremont, "That the concerto has been out observes Mi, Intremont, "Det the concept has seen on of style. It was played as often as the Tchatkovsky No. I in repertoirs, and was always identified with William Kapell, the great American plantst, who helped make it The Concerts is one of the most graphic examples of

Khachatulan's style. The first movement (Afriger)

MQ 31075 "Tehalkovsky's influence, the main thome in D-list imajor," Mr. kntremunt points out, "is very physous, especially at the start of the movement, which is in 3/4".

The orchestral accompaniment of the minor theme reamain as the sounds of instruments used by asknes and Rhanandes. "There is a big contrain," Mr. Entremost notes in describing the movement, "between the very imposing opening and the quiet limit cadenza with its letturgic Orientalism. Following the quiet cadenza, we have a wild dialogue between exchants and plane in tunical Kharbatunian mantanuallie une of chicanatic typical Kraciaturan manner—the list of incoming progression that you find in meny of his works, particu-larly symphenic, the violin concerto and his ballet masse. After this wild dislogue, we have an absolutely Oriental passage, then were abruptly we start a dynamic codence, using all the chromatitisms Khachaturian is noted for,

whing in the expesition of the hightenee.

"The second movement (Andante con anima) is the most important for their says Mr. Entremont, "for there is nothing more difficult to produce than a long, har-monious melodic line. It is one of the few authentic lines that we have to this century, it a not chean or Hollywoodian, as people say or think. It is a beautiful example of Khachatteran's recument of Amontau fall, lyridism, Here again, he uses thromaticisms of the maximum. He also uses an instrument called a flevatore to sophisticated version of the musical save that is shaken in make it vibrate, thus installing the sound of an American folk instrument. The maximum tributes, as it uponed with a bounding solo by the bass clarinet, an instrument I

"The third movement 'Allegro billinte' is very exciting thythrucally, it to like a wild sort of dance. At one particular reduit it is remuniscent of the finale of Tchaihersky's 4th Symphony. Also, at the end, there is a long calenge for the pianu and then the fantastic recapitulation of the opening theme of the concerto, as in Tchar-hovsky's Concerto Na 1. The movement is heartifully orthestrated. And, as with all of Khadhalmian's musk, it is very sirrere."

Franz Liszt (1811-1886) left a musical legacy of extraordinary richness to the world, its compositions—more than 700, and over half of them written for the pianorance from Romantic Impressionism to experiments that presented the miste of the 20th contury. "How very lucky for all the manists who came after him that the gomes or Liszt was not limited to a brief flame," says Philippa Entremont, "for he has left us all such a magnificent heritage, it is always awaring to me that there is any depth of Lea's genus. He showmarship, his billianse, his wildness have, at times, made some people doubt list threeping and his devotion to muss. All Can yay to these doubters is that they cannot be aware of what Leat did for tho art of the plano, before Liest, of course, the plano esioso) loosely follows the classic sonata form. Ind its place; but its your did not have the authority that

Liszi hugushi to it. It did not expose either the power or the grandeur of what I believe is the greatest musical instrument. Lisst was not only a superb showman; his muse for the piano is of the calibre of Beethoven, of 4 hours of among bulay "

Chipin, of anyone locally. Although nearly a century separates the music of Uszt, and Khachaturan, the two composess share a common source of inspiration—folk music For Franz Lisch, the lasting sounds and impressions of gypsy and national folk neclodes heard as a youth in Flungary, and revived in later years when visiting that rountry during concert tours, were weren through unray of his compositions. (Pethaps the most generally-known and admired are the Thirsgarian Khapsodies. "There was a time when no piano recital was considered complete without one of the Rhop sodies at the end of the program," notes Mr. Entremont.)

solds at the end of the propriam, main soft, reterrooms, they was not the only composer to use Pringation meladicy however, he was the first to apply the term chapsedy to denote the character of tuch a wait, which normally social now occurrent. Here, he incorporated the free improvisably told the papiest, who is accordant bits, and reproduced the effects of their favorite iretiration. gents.—the solo violin, the claimst and the containing. Clarger in delicines, boding horizontal strings that are

strink with harmers)—on the plane.

Liest orchestrated vix of the Rhapsodies, and Hungarian Fautasia (Eurusia on Hungarian Popular Themes) garon notitions (childs on Fungarari Popular I builes) in an effective reatment of the 44th Rhippolip "It is a grea withous pilere" south Mr. Euroment. "I loved it From the first time" played it. His an addorate work drimanding great technique." The hyporelike theree, notes that interment, which is first heard in the slow introduction, "its pilecked up by volution sections and dominates the entite miverainst." In addition, the subase's part factures, quite a few episodic theraes, and there are sounds like a cimbalom that Liszt attempted to imitate. "The movement has a tretter-duss scuse of humor, especially in the Lot part," adds Mr. Eutrement. "It is the epitoric of folkbric dairer, an absolute showpiece".—Etissa von Tayn

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NS 2012.

Other Quasi-raphonic allowers

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Centagl Fernitzer, Centale July

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Performers: Philippe Entremont, piano; The New Philharmonia

Orchestra: Seiji Ozawa, conductor

Other composers: Liszt

Pieces in set: 1

Label and catalogue #: Columbia Quadraphonic MQ 31075

(P) (C) 1973 CBS, Inc., New York, N. Y.



CONCIERTO PARA PIANO Y ORQUESTA

NACIONAL DE GUATEMALA AUGUSTO ARDENOIS, DIRECTOR EDDIE WUNDERLICH, PIANO-



O. S. N

KHACHATURIAN

CONCIERTO PARA PIANO Y ORQUESTA

ORQUESTA SINFONICA NACIONAL DE GUATEMALA AUGUSTO ARDENOIS. DIRECTOR **EDDIE WUNDERLICH, PIANO**

ARAM KHAGHATURIAN (1904 -)

FAERICADO POR DISCOS CENTROAMERICANOS, S. A San Salvador, El Salvacor, C. A.

Concerto for Piano and Orchestra Performers: Eddie Wunderlich, piano; Orquesta Sinfonica Nacional de Guatemala; Augusto Ardenois, conductor

Pieces in set: 1

Label and catalogue #: Discos Centroamericanos O.S.N. LP-1001







Мысть о гоздания балага, посвященно-то геромесский обозву Свяртасс, хрепя в сезыним компурно- ще со взема-ето вървого посвящения в 1550 году Ита-пам Резобъемами для композитов ос-гассо воссщение ринского Полиги. «"Здас, уе этой дрове, тоги исидата проставающий в всех кародици" гори, оступравлений в всех кародици" гори,

стегна, посимисники плевдие в Италью, Ментурни. Увланицись этой тэмой, измуноватар при-ступни и рабите над спекерносы. Болаги, плеецамися не его мунарятими, довымур-том. И. Вонговым. Сочинание музыкы и работа над либрати таналы сцева, трых и перхитура, оно была изоксона и таконие восьми месеции и зисокчена в физ-

вития кирико-драматического плого, ри-сующая образ подруги Спартаха Фригии.

ватая виристрававанского плато, ружного тролько образ поруги Серрази Орган.

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CHAPTAK

- СПАРТАК

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 Весумента на ба
- восстание равом Танки пастука и пастушки В. Адажко Свертиче и Фрргич Э. Танки, гарихакимх дее и побода Спартика

БОЛЬШОЯ СНИФОНИЧЕСКИЯ О°КЕСТР исьсоюзного гадио Диринир Апександр Гаук

Запись 1957 г. Звукорежиссеры: Алексынар Гроскон, Игоры Дудхавич Старвофокциация Никы Андровой Редектор Инпа Чуматова

Редистор Мала Чуткогога также, доборя в предоставляющей продуктивный представляющей предоставляющей предостав

ARAM KHACHATURIAN SPARTACUS

(1934) Fragments from the ballet i introduction and dance of fire nymphs.

ii. Entrance and dance of Augino and Harmodius UL Variations of Augina and Bacchenalia and Bacchmalls
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GREAT SYMPHONY ORCHESTRA OF MOSCOW RADIO Conductor Alexander Goule Conductor Attestader Gear Recorded to 1957 Recorded to 1957 Alectricies Gradman, Igar Dutkhrich Stereoptenization by Nina Audroyeva Editor Inna Citumakova

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eilly derestinged in this score of the bellet. Deading on his belief he rempose select. The appear of partners is one of the most rifting appeal in the history of marking, the select of the partners of partners whose on awar greatly marked for partners of partners whose on awar greatly marked for partners of the part

Whitevich likethe lead combine many colorated scenes of rich leads, Bacchemia, gener and constant of the geldelicus, and dennisk collisions of strong pastonalities reported to be accelerate metall along which A. Riveldusin could found his make. The constant is could found his make the country of the control of the standard his could be combined to the collisions of the standard his control his undestinating of the standard datasing and shickedine, for exementic patients and produced the standard his wind and standard his control of the standard his best found only to give preponderably to be standard only to give preponderably but an apoly that halter with allowed the standard of the standard of the standard discountry and the standard discountry that the standard dataset is the standard dataset and companies to the standard dataset and companies to the standard dataset and companies the standard dataset and the stand

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Even before the Lessinghed premiers, Kha-charturian wrote a large symphonic suite ba-soul on the music of the ballet, which quisi-ly won recognition and popularity with auditmics in our country and stroad.

Tills record billings you nine frequents from the score of the ballet. G. Shnaverson

Апрелический ордена Ленине зоход грамписстипо



Performers: Great Symphony Orchestra of Moscow Radio;

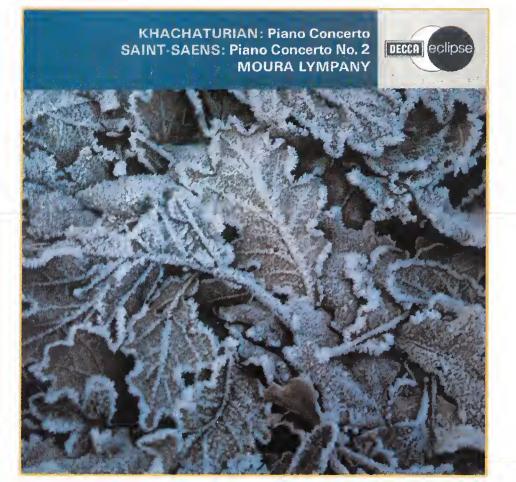
Alexander Gauk, conductor

Recording date: 1957

Pieces in set: 1

Label and catalogue #: Melodiya 04373-74





ARAM KHACHATURIAN: Concerto for Piano & Orchestra **CAMILLE SAINT SAENS:** Piano Concerto No.2 in G minor, Op.22 MOURA LYMPANY with the London Philharmonic Orchestra conducted by ANATOLE FISTOULARI & JEAN MARTINON

Side One Aram Khachaturlan : Piano Concerto Allegro maestoso Andante con anima

Khachaturian Piano Concerto

Knachaturian Plano Concerto

It fell to Moura Lympany to introduce Khechaturian's piano concerto to England in April 1940, four years after its initial appearance in the U.S.S.R. Till then, the composer's name was practically unknown in this country, and indeed was only beginning to attract wide attention in Rusariange. For his interest It is in 1904, this son of a humble bookbinder was apparently even incopable of reading musical notation till he was intereen, when he felt as udder urge to repair this deficiency and enrol himset es a student at the Gleesin Music School in Moscow. Though cello was his principal interest at first, he soon turned to composition with such determination that by 1925 the Music Section of the Armenian State Publishing Department thought fit to publish his Dance for violin and piano, and the following year his Poem for piano. His poriod of studentship was completed of the Moscow State Conservatoire between 1929 and 1934, the latteryeer marking the appearance of his stryendown.

compieted at the Moscow State Conservatore between 1929 and 1934, the latter yeer marking the appearance of file first symphony. His great the present sin folk-music (particularly that of his missing the properties of the marble penel of honour in the main hall of the Moscow Conservatorie. In 1948, however, he was one of the several leading Soviet composers who were costigated at Comrade Zhdanovs conference in Moscow for writing music that had ceased to be comprehensible to make the several leading Soviet composers who were costigated at Comrade Zhdanovs conference in Moscow for writing music that had ceased to be comprehensible to a dispension of the several leading Soviet composers who were costigated at Comrade The register of the complete of the complete of the properties of the properties

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CHOPINI NOCTURNES MACHINA VINO PRELUDES ACURA LYMPANY, PARO . ECS 693.4

Side Two Khecharurian: Pieno Concerto Allegro brillante Camille Saint-Saens: Pieno Concerto No.2 Andante sostenuto Allegro scheizendo

Saint Saëns Piano Concerto No. 2

Presio
Saint Saens Piano Concerto No. 2
This, themast popular of Saint-Saens' five piano concertors, was written in 1868 when the composer was thirty-two key this time he had a considerable reputation in the concert form and had yet to begin his conquest of the opera house. He had been organist of the Madeleine, the most fashionable church in Paris, since 1853 and had excited the admiration of Berlioz. Gound, Liszt, and even Wegner. Saince Had the same strain of the Madeleine, the most fashionable church in Paris, since 1853 and had excited the admiration of Berlioz. Gound, Liszt, and even Wegner. Saince seed the same seed of t

and nimbleness that nowadays we take to be the composer's



Concerto for Piano and Orchestra

Performers: Moura Lympany, piano; London Philharmonic Orchestra;

Anatole Fistoulari, conductor

Other composers: Saint-Saëns

Pieces in set: 1

Label and catalogue #: Decca ECS 736

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L. BEETHOVEN (1770-1827)

FIFTEEN VARIATIONS WITH

FUGUE in E flat major, op. 35

Oxana Yablonskaya

(piano)

Д—017146 (д) 33⅓ об. в мин.

А. ХАЧАТУРЯН

A. KHACHATURYAN (b. 1903)

SONATA FOR PIANO (1961)

1. Allegro vivace

2. Andante tranquillo

3. Allegro assaí

Oxana Yablonskaya

(piano)

MADE IN THE U.S.S.R.

25

Sonata for piano

Performer: Oxana Yablonskaya, piano

Pieces in set: 1

Other composers: Beethoven

Label and catalogue #: Melodiya 017145-6





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I. Introduction and Russia		ce			• •			4:35
2. Dance of the Young Kur		• •		٠.			• •	3:49
3. Gathering of the Cotton	, .			• •	1 -	1.1		4:51
4. Mountaineers' Dance								1:41
5. Dance of Welcome				* 7				3:26
6. Gayanch's Adagio		+ +						4:23
7. Nonne's Variation			• •					1 132
								24:17
_		SIDE T			-			
 Dance of the Old Men at 	nd Car	pet Wo	eavers					3:49
2 1								5:50
3. Ayshe's Awakening and								6:48
The Embroidering of th	e Carp	ets						4:23
5. Fire					* 1	* /	* /	5:10
								26:00
		IDE TE			-			
1. Lezghinka (Tristan Fry. P.					1.1		, .	2:36
2. Lyrical Duet (John Wilbr.	aham, C	Jornet S	olo)			,	, .	5:05
3. Gayaneh and Ghiko					1.1		+ 1	8:44
4. Armen's Variation								2:00
5. Scene (Martin Gatt. Bassoon		,		iolin So	10)			1157
6. Gayaneh's Variation and			2					
(Marie Goossens, Harp Solo)					• •		* 1	4:52
		SIDE FO	OTTO 1					25114
I. Introduction to Act IV		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	JOR					
(James Brown, Horn Solo; T	om Kel	ly Clari	net So.	lo: Day	id Thea	dore. Ol	oe Solo	8:52
2. Dance of the Rose Maide		7	1111111111	, 2110		,		2:07
3. Sabre Dance								2:32
1. Introduction and Dance								5139
5. Gopak		, .			, ,		. ,	3:04
5. Final Scene								1:44
or a second contract of the second						• /		23:48
Published by Anglo-Soviet	Music P	ress (Boo	sev 6	Hawker	Mus. Pu	b. Ltd.)//	3ritico	20 J 4-4 . ,
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Gayaneh

Performers: National Philharmonic Orchestra; Loris Tjeknavorian, conductor

Recording location: West Ham Central Mission, London

Recording date: 26-27 October 1976

Pieces in set: 2

Label and catalogue #: RCA RL 25035

(C) 1977 RCA Records, London



KHACHATURIAN: Concerto for Piano and Orchestra

OSCAR LEVANT, Piano, with the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK. DIMITRI MITROPOULOS, Conductor

When Oscar Levant played this concerto by Aram Khachaturian in a concert with the Philharmonic-Symphony Orchestra of New York under the direction of Dimitri Mitropoulos on December 29, 1949, Olin Downes wrote of Mr. Levant and his performance in The New York Times that the pianist "has much temperament and sensibility. His singing tone is melting and beautiful and he can shade it exquisitely - witness his performance of ... the slow movement of the glittering Khachaturian piece, which is a lineal descendant of the art of Balakirev and Borodin, and the orientalism of Rimsky-Korsakov, and Liszt and Ravel."

Khacheturien, probably best known in second movement, marked Andanie con of the end movements." this country for his two Gavne Suites, is a anima, is "an epitome of modern lyricism," as imposing array of works, including sev. nine-note scales." eral ballets, concerns for violin, piano and cello, a choral work about Stalin, two symphonies and several film scores.

Khachaturian composed his Piano Con- Khubov goes on to say, "Suggestive of certo in 1935. It was first performed in Borodin- and of Lizzt for that matter-Moscow that same year. It was played for are not only the sweep and surge of theme. the first time in the United States in 1942 but the thematic unity of structure Mateat the Juilliard School of Music in New rial first expounded in the opening move-York City, with Maro Ajemian as soloist. ment returns with redoubled force in the The Concerto abounds in the folk-like Finale. In fact, the rather festive, animated melodies of which Khachaturian has made theme, with the typically Armenian casuch brilliant use throughout his career. It dence introduced in the opening Allegro, is also rich in sumptuous and bright colors dominates the Concerto like a cyclic motif. as well as in what has been called "wild. The exotic, romanza-like effect of the An-Lisztian virtuosity, sweeping gestures both dante is achieved through a combination of lyric and rhetorical in the high romantic fresh harmonies, folk mood, and laconic expression, the whole giving the impression Writing of the work after its debut in of severe simplicity. The Andante contrasts Moscow, Georgi Khubov declared that the sharply with the often theutrical brilliance

Gerald Abraham has spoken of Khachanative of Tills. Armenia. He did not begin to containing "perfect inner harmony, vitality turian's "true creative self" as being "esstudy music until he was nineteen years old, and folk character." The Orientalism, re- sentially lyrical." "He is." says Abraham, and he started to compose at the age of marked the critic, "is easily recognized in "intensely interested in folk music, not twenty-three. By 1946 whee Khacitaturian the structure of the melodies used, with the only in the music of his own Armenian race was forty-three years old, he had to his credit stress on small intervals in eight-note and but of that of the neighbor-peoples - not as a student of musical ethnography; even as a student he is said to have written some remarkable songs in the Turkoman, Armenian and Turkish idloms."

Concerto for Piano and Orchestra

Performers: Oscar Levant, piano; Symphony Orchestra of New York; Dimitri Mitropoulos, conductor

Pieces in set: 1

Label and catalogue #: Columbia Special Products P 14162

(P) (C) 1977 CBS Inc., New York, N. Y.







Sonatina for Piano

Performer: Norair Artinian, piano

Title of LP: Armenian Classical Piano Music

Other composers: Harutiunian, Paghtasarian, Babadjanian, Komitas

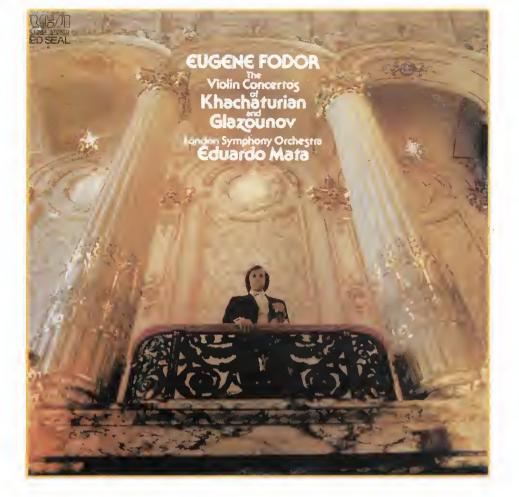
Pieces in set: 1

Label and catalogue #: CCL 33-119

(P) 1978

(C) Comité Culturel Mamikonian de l'Église Arménienne St-Grégoire l'Illuminateur, Québec





Khachaturian - Violin Concerto Glazounov - Concerto In A Minor, Op. 82

EUGENE FODOR London Symphony Orchestra Eduardo Mata

Produced by Charles Gethard and John Proffice Remoding Engineers Ston Soudall and Edwik Bravey

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zouros protecticans y pende between dance, al die Centreliander protection of the pr

years of serious composing behind tim. Born into a hon-micratial family in Titlis in 1903, he did not receive his linst

instrumental asson unit the ago of 20. At the Greenin Scool of Misson in Misson in Misson in the early "30s at the Gorselaus, he made he must be required, he because the expension of the misson of the factor region." With the encountgrands of bracking and Freedrey, the encountgrands of Misson three part fortill a highly shaped Planto Concetto and the encounter of the Gorselause and the encounter of the Soviet in the encounter of the encounter o

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Other RCA recordings by Eugene Fodor

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Concerto for Violin and Orchestra

Performers: Eugene Fodor, violin; London Symphony Orchestra;

Eduardo Mata, conductor

Other composers: Glazunov

Pieces in set: 1

Label and catalogue #: RCA ARL1-2954 (C) 1979 RCA Records, New York, N. Y.





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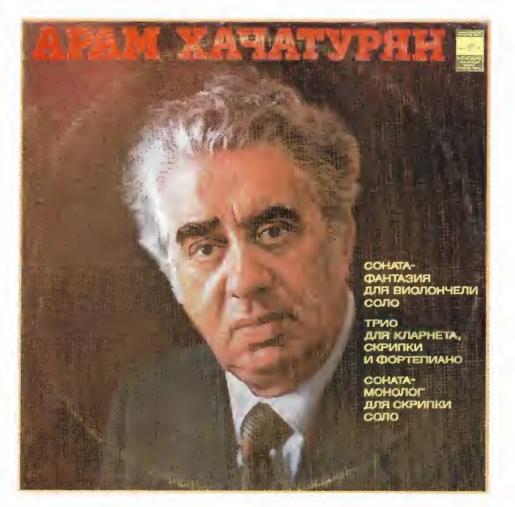


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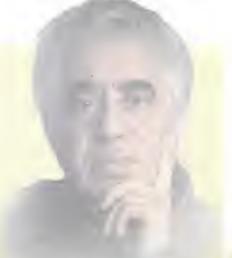
Sonata-Fantasy for Cello; Trio for Clarinet, Violin and Piano; Sonata-Monologue for Violin

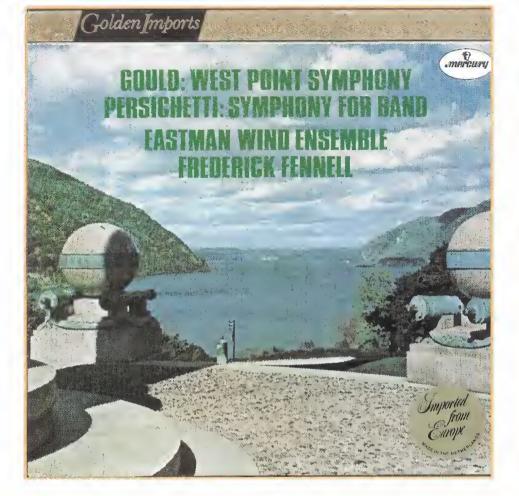
Performers: Natalia Shakhovskaya, cello; Rafael Paghtasarian, clarinet;

Viktor Pikayzen, violin; Arnold Kaplan, piano

Pieces in set: 1

Label and catalogue #: Melodiya 10-08783-4





MORTON GOULD: WEST POINT SYMPHONY VINCENT PERSICHETTI: SYMPHONY FOR BAND CLIFTON WILLIAMS: FANFARE AND ALLEGRO ARAM KHACHATURIAN: ARMENIAN DANCES



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WILLIAMS: FANFARE AND ALLEGRO	э.										
FREDERICK FFNNFILL, of EASTMAN WIND ENSEM		m									
Side 2:											
PERSICHETTI SYMPHONY FOR BAND											
I. Adagio - Al egro.											٠
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4. Vivace		•		٠						1	÷
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KHAGHATURIAN: ARMENIAN DANCES											
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Allegro modernto Allegro											

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Is a stylination of merchant tenes that parades past in an array
embellishments and enythmic varients. As one point there is simulation
a File and Drum Corps which, and deatally, was the instrumentation of ri
ongrasi West Point Band. After a hiret interferenced re-statement of the
themes in the first movement, the work finishes of a vertices Gods of great
lantines and flourabra."

OTHER MIRCURY GULDEN IMPORTS

VAUGHAN WHILIAMS FOLK SONG SHITE TOCCATA MARZIALE HOLST SUTES NOS 1 AND 2 GRAINGER HILL SONG NO 2 Eartson Wind Entemble/Frederick Perjora SRI 73011

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Armenian Dances for Wind Ensemble

Performers: Eastman Wind Ensemble; Frederick Fennell, conductor

Other composers: Gould, Williams, Persichetti

Pieces in set: 1

Label and catalogue #: Mercury SRI 75094



Арам Хачатурян

Концерт для скрипки с оркестром ре минор, сом 1940 г.

Aram Khachaturian

Concerto for Violin and Orchestra in D Minor (1940)

Aram Khatchatourian

Concerto pour violon et orchestre ré mineur

Concerto for Violin and Orchestra in D Allinor 1946.
Receive IT (1946)
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РВГЕНИЛ СВЕТЛАПОВ, кародины артил ССПР, маулеат Локинскої премии

МЕЛОДИЯ

Concerto for Violin and Orchestra

Performers: David Oistrakh, violin; Moscow Radio Large Symphony

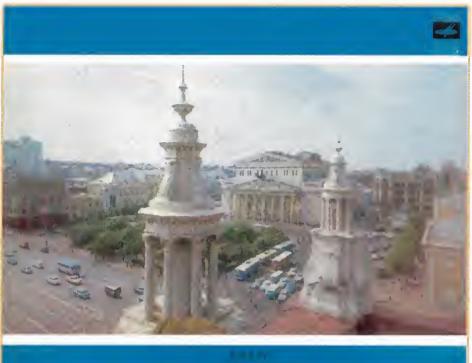
Orchestra; Aram Khachaturian, conductor

Recording date: 1965

Pieces in set: 1

Label and catalogue #: Melodiya 04375-6







АРАМ ХАЧАТУРЯН СПАРТАК, соч. 1954 г.

Балет в четырех действиях, девяти картинах Либретто Н. Волкова

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ХОР ГАБТ СССР (№ 47). Главный хормейстер А. Рыбнов. Хормейстер А. Хазанов

ОРКЕСТР ГАБТ СССР
Солисты: Р. Багдасарян, кларкот (№ 28); Г. Рамишвили, фагот (№ 28, 36); С. Амедян, гобой (№ 34); Л. Закс, скрипка и Э. Мяссикков, клернет (36); Т. Геворкян, саксофол (№ 41); А. Голышев, флейта (№ 43, 44); Ф. Ригин и В. Проколов, трубы (№ 44); Е. Игнателко, флейта-пикколо и Ф. Терентьея, саксофон (№ 45); Т. Геворкян, саксофон (№ 4 — приложение)

Дирижер А. Жюрайтыс

Родектор Р. Чуманова, Заукорежиссеры: М. Ваприндев, Е. Бунаева

Spartacus

Performers: USSR Bolshoi Theatre Orchestra; Algis Zhuraitis,

conductor; USSR Bolshoi Theatre Chorus; A. Khazanov,

assistant chorus master, A. Ribnov, chorus master

Pieces in set: 4

Label and catalogue #: Melodiya 06299-306



MH5 4229 an anthology of armenian piano music Vol. III Composers of Armenia sahan arzruni plays Khachatanian Babajanian Stepanian Bankhutanian Astuatsatrian Minzoyan &others

An Anthology of Armenian Piano Music, Vol. III Composers of Armenia

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Problem and Motet Tigran Mansurian

Haro Stepanian Edward Mirzovan

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Aram Khachaturian

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Concerto for Cello and Orchestra

Performers: Sviatoslav Knushevitsky, cello; The USSR Academic

Symphony Orchestra; Alexander Gauk, conductor

Other composers: Rachmaninov, Glazunov Recording date: 1947 (Khachaturian)

Release date: 1980 Pieces in set: 1

Label and catalogue #: Melodiya 42785-6







ИЗ РЕПЕРТУАРА ДЕТСКИХ МУЗЫКАЛЬНЫХ

ИЗБРАННЫЕ ПЬЕСЫ ДЛЯ ФОРТЕПИАНО

А. Хачатурян
Детский альбом
— тегналь
Андентино (120)
Сегение запрешене супеть (0.7)
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Анде предество заборям (118)
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В. Агафонников

B. Arschonhinos

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Заукорежистер 3 Шакиязерии Редигор М. Бутарския







МЕЛОЛИЯ

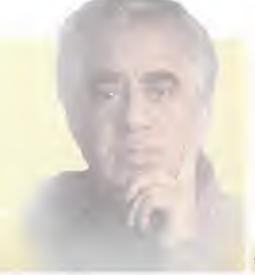
Children's Album Books I and II for Piano

Performer: Mikhail Voskresensky, piano

Other composers: Agafonikov

Recording date: 1980 Release date: 1981 Pieces in set: 1

Label and catalogue #: Melodiya 14233-34





ARAM KIJACIJATURIAN





мача жачатурян

ARAM KHACHATURIAN GAYANÉ

HALLE IN TRUET, ALLS, STYTE SUMPER AND PROLOGER
THE ESSERT AND RADIO LARGE, SAMPHANA ORCHESTE:

IANSUG KAKHIDZE, Conductor



MAGA HRQVTAPAX EHRAT

ВАЛБІ Е ТИК, ДЕЙСІКИВК, СВИСБАРІДНІМ СІРВОЛЛІОМ БОЛЬНІСТІ СЭМІБІ ВИПІСКИЙ ОРКЕСТІ ЦЕНИРАЛЬНІМ І БІЛЕВИДСІНІЯ І І БІЛЕОМОКОГО РАДИО

Дирижер ДЖАНСУГ КАХИДЗЕ

Gayaneh

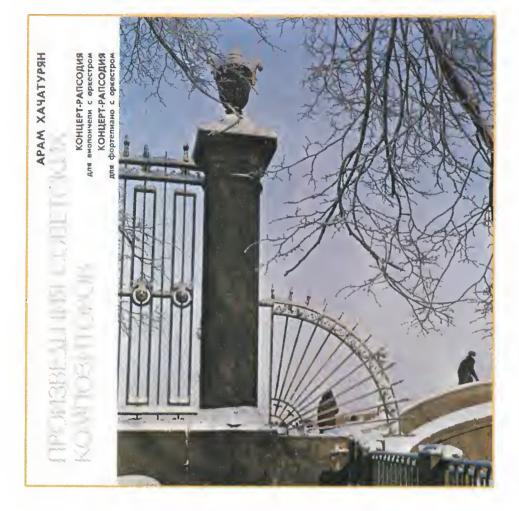
Performers: The USSR TV and Radio Large Symphony Orchestra;

Jansug Kakhidze, conductor

Release date: 1982 Pieces in set: 3

Label and catalogue #: Melodiya 10531-6







Или висположенносток (Карада Гетритака стало дипродо однестным несле банстательной победь из III Междуна-колям концерсе изилон III. И Жаболенов, те еб была делатом концерсе изилон III. И Жаболенов, те еб была делатом подрачения подражения перевод предил и Закотом делатом делатом делатом с подражения кортом делатом делатом делатом с подражения кортом делатом подражения с развеждения кортом делатом подражения с подражения подражения делатом подражения подражения подражения подражения делатом делатом подражения подражения предостатом делатом делатом подражения подражения делатом делатом делатом подражения делатом делатом подражения подражения делатом делатом подражения делатом делатом подражения делатом делатом

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ПЕНИНГРАДСКИЯ ЗАВОД РРАМПЛАСТИКОН Зак. 236. Тир. 500. Тип. заводо

Swannewayeen C. Brancher * Personer M. Mystanona

APT. 10-9, MENA J PYS, 45 BOS.

Concerto Rhapsody for Cello and Orchestra; Concerto Rhapsody for Piano and Orchestra

Performers: Karine Georgian, cello; Nikolai Petrov, piano; USSR RTV

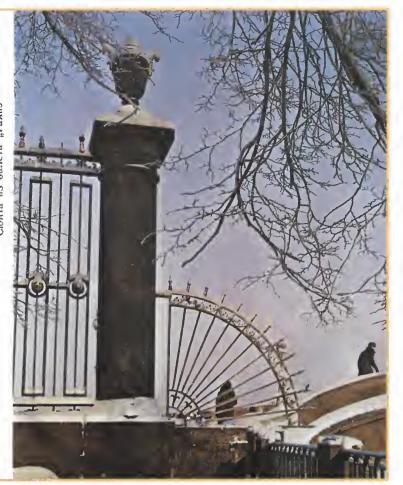
Large Symphony Orchestra; Aram Khachaturian, conductor

Release date: 1983 Pieces in set: 1

Label and catalogue #: Melodiya 06957-8



(А ЧАТУРЯН балета "Спартак" балета "Гаянэ" K 5 5 5 APAM Conta n Conta n



А. ХАЧАТУРЯН (1903—1978)



I сторона

Сюнта из балета "СПАРТАН"

- 1. Вариации Эгина (8.02)
- 2. Адажно Спартава и Фригии (9.52)
- 3. Выход Гармодия и Адажно Эгним и Гармодия (7.32)
- 4. Тажен гедитанских дев и приближение восставших (6.59)

II сторона

Сюмта на балета "ГАЯКЭ"

- 1. Левиния (2.41) 2. Бальбенияя (5.24) 3. Буря (5.00) 4. Тяпея с сабиями (2.37)
- 5. Тамец горцев (2.03)
- 6. Hasennas (441)

Лондонский симфонический оркестр. Дирижер Арам Хачатурян

Трудан продусянить себе современный музикавляный полтрем вара, просомжания босогов Арама Хисиграна — «Спирмузика или по утдее театри замед, соверх в прирадения обращения обр

Трудая представить себе озденений муземежений учетова друг представляния сегора франковта в бадат друг представить себе озденений муземежений учетова
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На этой велестите предстасляю тестре фрагионта из бе-лит спала учик, и и и предстасляю статури в общения об-тов, на общения бетам — задаруй татут с реисской саписания. В приматия детам — обстанции Аргессии Аудала, ут организация — статури с представащий с представащий об-циал об-станции об представащий об предтагот представащий об представащий об предтагот представащий предтагот предт

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1. Артинации — выправния капанськом на учей спасатичеством должи по пределения п

тот, экпления карактер завышем о емпо тургы в увары соголосы, совтими — дов по есны подъедиров и до-бише то нем зајес странска пусках Хумитурга. Основутно устаности нем зајес странска пусках Хумитурга. Основутно нем зајесноутности однога пред пред пред пред пред зака мурталек съотором в свиже вкладентов, того зака мурталек съотором в свиже вкладентов, того за реско однога в поменения по порежина за дреже однога в поменения по порежина за дреже однога в постаности по порежината за дреже однога в постаности по порежината за дреже однога в постаности по постаности за за постаности по постаности по по за постаности по постаности по постаности за постаности за постаности по постаности за постаности за постаности по постаности за постаности за постаности по постаности за постаностаности за постаности за постаности за постаности за постан

основа клаща герпить — пактонивана, кразам поправленно и гленай, епи , — образам наличающимо полифозимесного ма-стрета» да на Ханамуния. В деаматисуем поправленией му-зака Инвеции выражено устанали синтики суботи болета. Покомо потупут поправлего розулет му тум сутенным състаму поправления за маренительных «перапления» и далифосс-ческую така в «перапления».

ЛЕНИНГРАДСКИЙ ЗАВОД ГРАМПЛАСТИНОК

APT, 10-9, REHA 1 PV6, 41 KOR.

Spartacus: Suite; Gayaneh: Suite

Performers: London Symphony Orchestra; Aram Khachaturian, conductor

Release date: 1983 Pieces in set: 1

Label and catalogue #: Melodiya 10435-6



A. XAYATYPSH Симфония № 1





А. ХАЧАТУРЯН (1903-1978)

Симфония № 1 ми минор

I стороня (18.46)

ANDANTE MAESTOSO, CON PASSIONE,
 ALLEGRO MA NON TROPPO

П сторова (22.32)

2. ADAGIO SOSTENUTO 3. ALLEGRO RISOLUTO

Государственный академический симфинический оргостр СССР Дирижер АРАМ ХАЧАТУРИН

Ванись из Больциич чани Москопской колсериатории 5 аминия 1975 года

В статов, шпиточний в стато с петиричалистион древы Катата Ханатурина, Д. Поставовии подосреду опет
из высток сперог тель игт конполнение. Мужная Ханатурина облавает пеценопная, и с соей стато выбольной договает пеценопная, и с соей стато выбольной договает пеценопная, и с соей стато выбольной договает пеценопная и с соей стато выбольной договает пеценопная и соей стато выбольной договает пеценопная и с соей стато выбольной договает пеценопная и с соей стато выбольной договает пеценопная и пеценопратителя выполняющей переим, с соей стато выбольной договает пеценопная и пеценопративной договает пеценопративного договает пеценопративной договает пеценопративной договает пеценопративной договает пеценопративной договает пеценопративной договает пеценопративного договает пеценопративной договает пеценопративной договает пеценопративной договает пеценопративной договает пеценопративной договает пеценопративного договает пеценопративной договает пеценопративного договает пеценопративного договает пеценопративного договает пеценопративного договает пеценопративного договает договает договает договает пеценопративного договает пеценопративного договает пеценопративного договает дог

Знукорежиссер И, Вспринцев * Редактор И. Специев

APT. 19-9, MEHA 1 PVG. 45 HOD.

RENI-HIPAGCHARI SABOR FRAMINACTHHOR

Symphony No. 1

Performers: USSR State Academic Orchestra; Aram Khachaturian, conductor

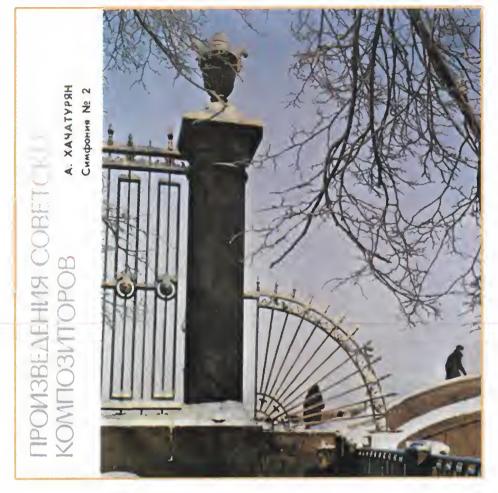
Recording location: Big Hall of Moscow Conservatory

Recording date: 5 January 1975

Release date: 1983 Pieces in set: 1

Label and catalogue #: Melodiya 11983-4







Арам ХАЧАТУРЯН

(1903 - 1978)

Симфония № 2

ЛЯ МИНОР, CO4. 1943 r.

- I. ANDANTE MAESTOSO
- 2. ALLEGRO RISOLUTO
- 3. ANDANTE SOSTENUTO
- 4. ANDANTE MOSSO

Венский филармонический оркестр Дирижер АРАМ ХАЧАТУРЯН

Запись 1962г.

ленинградский завод грампластинок зак, 228, Т. 500, Тип. завода APT, 10-9. UEHA 1 PYB. 45 HOR.

Symphony No. 2

Performers: Vienna Philharmonic Orchestra; Aram Khachaturian, conductor

Recording date: 1962 Release date: 1983 Pieces in set: 1

Label and catalogue #: Melodiya 04371 009







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Andre P. E. Den Mar - Deptember 4. In 1988 St.

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- His his march of the Thirty And I gather with a

Dance No. 1 for Violin and Piano

Performers: Avet Gabrielian, violin; Petr Romanovsky, piano

Other composers: Komitas, Barkhudarian, Yeghiazarian, Harutiunian, Abrahamian, Bach, Dvořák, Tchaikovsky, Mussorgsky

Recording date: 1950-1961

Release date: 1983 Pieces in set: 1

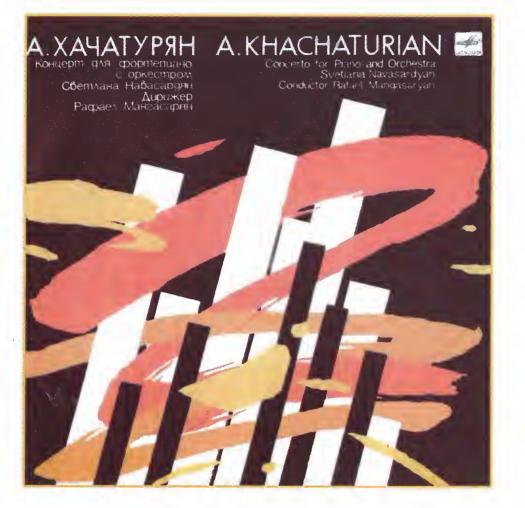
Label and catalogue #: Melodiya 45021 003













Concerto for Piano and Orchestra

Performers: Svedlana Navasardian, piano; Armenian Radio TV

Symphony Orchestra; Rafael Mangasarian, conductor

Recording location: All Union Radio

Recording date: 1982 Release date: 1990 Pieces in set: 1

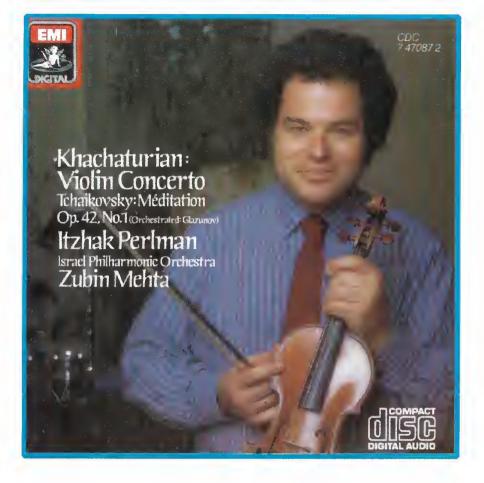
Label and catalogue #: Melodiya 29185 003

*	Si di	

AUDIO COMPACT DISCS (CD)



*	Si di	



ARAM KHACHATURIAN Aram Khatschaturian (1903–1978)

VIOLIN CONCERTO IN D MINOR KONZERT FÜR VIOLINE UND ORCHESTER D-moll CONCERTO POUR VIOLON ET ORCHESTRE en Ré mineur

1 l: Allegro con fermezza
2 ll: Andante sostenuto

[13′59″] [12′15″]

3 III: Allegro vivace

[12'15"] [9'01"]

PIOTR ILYTSCH TCHAIKOVSKY Peter Tschaikowsky

(1840 - 1893)

Méditation, Op.42 No.1
(Orch: Glazunov)

[9'59"]

ITZHAK PERLMAN Violin/Violine/violon:

ISRAEL PHILHARMONIC

ORCHESTRA
Conductor/Dirigent/direction:

ZUBIN MEHTA

Producer/Produzent/Direction artist que; Suvi Raj Grubb Balance Engineer/Tonmeister/Ingénieur

du son: Michael Shezoy Cover/Titelselize/En co. verture: Photo © Christian Stelner/EMI, 1984

© 1984 Original sound recording made by EMI Records Ltd.

EMI Records Ltd. Hayes Middlesex England

Concerto for Violin and Orchestra

Performers: Itzhak Perlman, violin; Israel Philharmonic Orchestra;

Zubin Mehta, conductor

Other composers: Tchaikovsky

Pieces in set: 1

Label and catalogue #: EMI CDC 7 47087 2

(P) 1984 Original sound recording made by EMI Records Ltd.





ARAM KHACHATURIAN Cleveland Orchestra* LORIN MAAZEL* Prokofiev: Romeo and Juliet Khachaturian: Spartacus Adagio of Spartacus and Phrygia (9.09) Romeo (1.24) 2 Variation of Aegina and Bacchanalia Ill Juliet as a young girl (3.20) Dance of the knights (5.08) 3 Scene and dance with crotala (3.40) Balcony scene (11.06) Romeo resolves to avenge Mercutio's death; Death of Tybalt (3.56) Dance of Gaditanae and victory of Spartacus (6.54) Khachaturian: Gayaneh The last farewell (5.33) [5] Sabre dance (2.24) 6 Aysheh's awakening and dance (5.09) ADD [7] Lezghinka (2.42) B Gayaneh's Adagio (4.17)

Recording locations: Sofiensaal, Vienna, March 1962 (1 - 9), Masonic Auditorium, Cleveland, Ohio,

ARAM KHACHATURIAN (1903-1978)

Spartacus

Gavaneh

9 Gopak (2.56)

June 1973 (10 - 15)

excerpts • extraits • Auszüge

excerpts • extraits • Auszüge

Romeo and Juliet, op.64* excerpts • extraits • Auszüge

Wiener Philharmoniker

Producers: Erik Smith (1 - 9) Michael Woolcock (10 - 15)

Engineers: James Brown (1 - 9), Colin Moorfoot, Gordon Parry & Jack Law (10 - 15)

SERGEI PROKOFIEV (1891-1953)

Spartacus: Excerpts; Gayaneh: Excerpts

Performers: Wiener Philharmoniker; Aram Khachaturian, conductor

Other composers: Prokofiev

Recording location: Sofiensaal, Vienna (Khachaturian)

Recording date: March 1962 (Khachaturian)

Pieces in set: 1

Label and catalogue #: London 417 737-2

(P) 1962 (Khachaturian) The Decca Record Company Ltd., London

(C) 1987 The Decca Record Company Ltd., London





KHACHATURIAN

CONCERTO FOR PIANO & ORCHESTRA (33:13)

- I Allegro maestoso (14:11)
- II Andante con anima (9:40)
- III Allegro brillante (9:13)

MASQUERADE - Suite (16:17)

- 4 I Waltz (3:54)
- Il Nocturne (3:29)
- 6 III Mazurka (2:37)
- IV Romance (3:05)
- 8 V Galop (2:57)

GAYANEH – 4 Movements from the Ballet (12:21)

- I Sabre Dance (2:29)
- 11 Dance of the Rose Maidens (2:18)
- 11 V Lullaby (4:35)
- 12 VIII Lezghinka (2:45)

TT = 62:04

This recording was made with generous financial support from The Manoogian Foundation.

Concerto for Piano and Orchestra; Masquerade Suite; Gayaneh: 4 movements from the Ballet

Performers: Constantine Orbelian, piano; Scottish National Orchestra; Neeme Järvi, conductor

Recording location: SNO Centre, Glasgow

Recording date: August 1987

Pieces in set: 1

Label and catalogue #: Chandos CHAN 8542

(P) (C) 1987 Chandos Records Ltd.





Suite for 2 Pianos

(Transcribed by A. and M. Gottlieb)

Performers: Seta Tanyel, Jeremy Brown, *piano* **Title of CD:** Russian Music for Two Pianos

Other composers: Shostakovich, Harutiunian-Babadjanian Recording location: St. Barnabas Church, Finchley, London

Recording date: July 1985

Pieces in set: 1

Label and catalogue #: Chandos CHAN 8466

(P) (C) 1987 Chandos Records Ltd., London, England

RUSSIAN MUSIC FOR TWO PIANOS

DMITRI SHOSTAKOVICH (1906-1975) Suite for 2 pianos, Op. 6 (1922) (26:41)

- □ I Prelude: Andantino (4:50)
- 2 II Danse fantastique (3:12)
- 3 III Nocturne: Andante (9:58)
- 4 IV Finale: Allegro (8:33)

DMITRI SHOSTAKOVICH

5 Concertino for 2 pianos, Op. 94 (1953) (8:45)

ARAM KHACHATURIAN (1903-1978) Suite for 2 pianos (1942) (10:11) (Transcribed by A. and M. Gottlieb)

- I Ostinato (3:01)
- 7 II Romance (3:41)
- 8 III Valse fantastique (3:23)

ALEXANDER ARUTIUNIAN (b. 1920) and ARNO BABADJANIAN (1921-1983)

9 Armenian Rhapsody for 2 pianos (1950) (5:37)

SETA TANYEL and JEREMY BROWN pianos

TT=51:35 DDD

Recording Producer: Martin Compton, Sound Engineer: Trygg Tryggvason, Recorded in St. Barnabas Church, Finchley, London in July 1985. Front Cover: photograph of Seta Tanyel and Jeremy Brown by Peter Hodsoll, Sleeve Design: Roderick White, Art Direction: Janet Osborn.



RCA VICTROLA

OFFENBACH GAÎTÉ PARISIENNE KHACHATURIAN

"GAYNE" SUITE **BOSTON POPS ORCHESTRA ARTHUR FIEDLER**



Gayaneh: Suite

Performers: Boston Pops Orchestra; Arthur Fiedler, conductor

Other composers: Offenbach

Pieces in set: 1

Label and catalogue #: RCA Victrola 7734-2-RV

(C) 1988 BMG Music, New York, NY

OFFENBACH

Gâité Parisienne (36:37) (Orchestrated by Manuel Rosenthal) (Complete score as performed by the Baltet Russe de Monte Carlo)

Allegro 2:05

Allegro brillante 0:59
Polka 1:26 Ländler: Allegro 1:37

Mazurka 2:07 6 Valse 1:50 Allegro 1:04 B Polka 1:22

9 Valse 2:57 Tempo di marcia 1:20 Valse 1:47 12 Allegro vivo 0:11
13 Valse 1:53

14 Allegro vivace, Misterioso 2:35

IS Valse 2:46
IB Allegro vivo 0:25 17 Cancan 1:44 18 Quadrille 1:51 19 Allegro moderato 0:39 20 Allegro 0:24 21 Vivo 0:58 22 Vivo 1:50

23 Barcarolle 1:48 Khachaturian: "Gayne" Suite (9:06)

24 Lesginka 2:43
23 Dance of the Rose Maidens 1:58 26 Dance of the Kurds 1:56 27 Sabre Dance 2:23

Boston Pops Orchestra Arthur Fiedler, conductor

Reissue edition digitally remastered by Nathaniel S. Johnson, supervisor; Ray Hall, engineer

The analog recording source for this compact disc was made before noise-reduction methods such as Dolby were available. In the digital remastering, some effort to minimize the inherent tape hiss was made; radical methods have not been used in order to preserve the full-frequency content of the original recordings. Therefore, some noise may be experienced in reproduction on wide-range equipment.





MK 44665 Produced by Michel Garcin Contains previously released material*



JEAN-PIERRE RAMPAL NIELSEN & KHACHATURIAN FLUTE CONCERTOS

CARL NIELSEN (1867–1931): CONCERTO FOR FLUTE & ORCHESTRA

I I—Allegro moderato (II:19) I II—Allegretto (8:12)

SJAELLANDS SYMPHONY ORCHESTRA

JEAN FRANDSEN

(Licensed from Leonic Sonning Musik Fund)

*ARAM KHACIIATURIAN (1903–1978): CONCERTO FOR FLUTE & ORCHESTRA

3 I—Altegro con fermezza (13:37)
3 II—Andante sostenuto (12:50) 3 III—Altegro vivace (10:13)
(Transcribed and provided with a cadenza by Jean-Pierre Rampal)
NATIONAL ORCHESTRA OF THE O.R.T.E,
JEAN MARTINON

Prepared for Compact Disc by Leroy Parkins with Mark Wilder, engineer

Cover design: Anthony Sellari

1988 CBS Records Inc./ 1979 CBS Records Inc. / 1988 CBS Records Inc. /

Concerto for Flute and Orchestra

Performers: Jean-Pierre Rampal, *flute*; National Orchestra of the O.R.T.F.;

Jean Martinon, conductor

Other composers: Nielsen

Pieces in set: 1

Label and catalogue #: CBS Records

(P) 1979 CBS Records Inc.(C) 1988 CBS Records Inc.





KABALEVSKY KHACHATURIAN

GLAZUNOV

DMITRY KABALEVSKY (b. 1904) Cello Concerto No. 2 Op. 77 (29:43)

Cellokonzert Nr. 2; Concerto pour violoncelle no. 2

- I Molto sostenuto Allegro molto e energico (13:29)
- Il Presto marcato (8:15)
- III Andante con moto (7:59)

ALEXANDER GLAZUNOV (1865-1936)

for Cello and Orchestra Op. 71 (3:50) für Cello und Orchester: pour violoncelle et orchestre

ARAM KHACHATURIAN (1903-1978) Cello Concerto (35:23)

Cellokonzert; Concerto pour violoncelle

- Allegro moderato (16:07)
- Il Andante sostenuto (9:27)
- Ill Allegro (a battuta) (9:43) $\Pi = 69:12$ DDD

RAPHAEL WALLFISCH cello LONDON PHILHARMONIC ORCHESTRA DAVID NOLAN leader BRYDEN THOMSON conductor

Concerto for Cello and Orchestra

Performers: Raphael Wallfisch, cello; London Philharmonic Orchestra;

Bryden Thomson, conductor

Other composers: Kabalevsky, Glazunov

Recording location: St. Jude's Church, London

Recording date: 5, 6 May 1987

Pieces in set: 1

Label and catalogue #: Chandos CHAN 8579

(P) (C) 1988 Chandos Records Ltd., Colchester, England





hyperion

Track
BENJAMIN BRITTEN
PIANO CONCERTO op 13

Track (5)
ARAM KHACHATURIAN
PIANO CONCERTO
(37'23)

ANNETTE SERVADEI piano LONDON PHILHARMONIC ORCHESTRA JOSEPH GIUNTA conductor

> > MADE IN ENGLAND



HYPERION RECORDS LIMITED - LONDON - ENGLAND

Concerto for Piano and Orchestra

Performers: Annette Servadei, piano; London Symphony Orchestra;

Joseph Giunta, conductor

Other composers: Britten

Recording date: 10, 12 October 1987

Pieces in set: 1

Label and catalogue #: Hyperion CDA66293 (P) (C) 1988 Hyperon Record Ltd., London





417 062-2 LIC



Spartacus - Suite

- 1 Variation of Aegina and Bacchanal (3.30)
 2 Adagio of Spartacus and Phrygia (9.51)
 3 Dance of the Gaditanae (8.10)

Masquerade - Suite

- 4 Waltz (4.03)
- Nocturne* (4.19)
- Mazurka (2.34)
- Romance (3.31)
- Galop (2.41)

Gayaneh - Suite

- 9 Sabre Dance (2.32)
- 10 Dawn, Ayeshe's Dance (6.02)
- Dance of the Rose Maidens (2.01)
- 12 Lullaby (5.09)
- 13 Lezghinka (2.56)

[AAD] (Total timing: 58.02)

*John Ceorgiadis (solo violin) LONDON SYMPHONY ORCHESTRA STANLEY BLACK

Illustration: Andrea Norton Publishers: Anglo-Sov.et Music Press

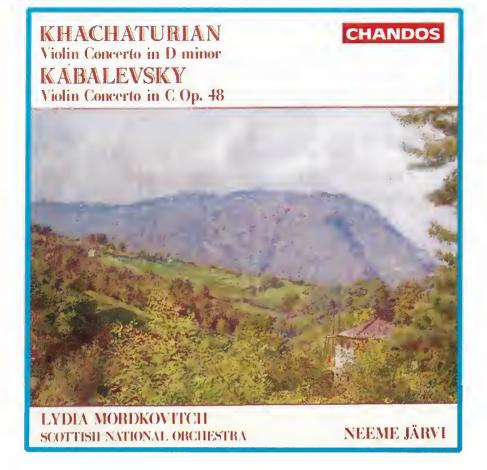
Spartacus: Suite; Masquerade Suite; Gayaneh: Suite

Performers: John Georgiadis, violin; London Symphony Orchestra; Stanley Black, conductor Pieces in set: 1

Label and catalogue #: London 417 062-2

- (P) 1975 (Gayaneh), 1978 (Spartacus, Masquerade) The Decca Record Company Limited, London
- (C) 1989 The Decca Record Company Limited, London





ARAM IL'YICH KHACHATURIAN (1903-1978)

Violin Concerto in D minor (1940) (37:00)

Violinkonzert in d-Moll; Concerto pour violin en 1é mineur To David Oistrakh

- I Allegro con fermezza (14:24)
- II Andante sostenuto (13:09)
- III Allegro vivace (9:19)

DMITRY BORISOVICH KABALEVSKY (1904-1987)

Violin Concerto in C major Op. 48 (16:07)

Violinkonzert in C-Dur Op. 48; Concerto pour violon en ut majeur op. 48

- I Allegro molto e con brio (4:28)
- II. Andantino cantabile (5:55)
- III Vivace giocoso (5:35)

TT = 53:14 DDD

LYDIA MORDKOVITCH violin SCOTTISH NATIONAL ORCHESTRA

Leader, Edwin Paling

NEEME JÄRVI conductor

Concerto for Violin and Orchestra

Performers: Lydia Mordkovitch, violin; Scottish National Orchestra; Neeme Järvi, conductor

Other composers: Kabalevsky

Recording location: Henry Wood Hall Recording date: 5, 7 September 1990

Pieces in set: 1

Label and catalogue #: Chandos CHAN 8918

(P) (C) 1990 Chandos Records Ltd.







Louis Kaufman Violin

Martinu Concerto No. 2
ORTF Orchestra

Khachaturian Concerto Santa Monica Orchestra

Achron - Stimmung

Three Fritz Kreisler Transcriptions

Louis Kaufman - Violin

	Louis Rautinan - violin	CD 1063
BO	HUSLAV MARTINU: Concerto No. 2 for Violin and Orchestra (1943)	CD - 1063 Historical Series
1	ORTF Orchestra, conducted by Jean-Michel-Leconte (recorded 1955) Andante - Poco Allegro	11:44
2	Andante Moderato	
	AM KHACHATURIAN: Concerto for Violin and Orchestra (1940)	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
	Santa Monica Orchestra, conducted by Jacques Rachmilovich (Circa, 1946)	
4	Allegro Fermezza	11:36
	Andante Sostenuto	9:59
5	Allegro Vivace	
JO	SEPH ACHRON: Stimmung (Archival)	
	Arranged and conducted by Bernard Herrmann, Columbia Symphony (Circa	, 1949)
7	Stimmung	
8	Hymn to the Sun (Rimsky-Korsakov)	4:20
LEJ	(Paul Ulanowsky, piano accompanist: arranged by Fritz Kreisler)	
9	Londonderry Air (traditional)	3:34
ت	(Paul Ulanowsky, piano accompanist: arranged by Fritz Kreisler)	
10	Andante Cantabile (Tchaikovsky)	5:05
التت	(Paul Ulanowsky, piano accompanist: arranged by Fritz Kreisler)	
Not	The source material for this CD is derived from early analog tape and	20.74.50

Note: The source material for this CD is derived from early analog tape and acetae disc. While every attement has been made to minimize the technical mperfections of the original recordings without comprimising their integrity, certain sound triegular-lies remain on this CD, which will appeal to those interested in performance values rather than high-fidelity sound.

Produced by Lance Bowling
Digital Remarkering and Restoration: Lance Bowling and Mark Waldrep
Digital Remarkering and Restoration: Lance Bowling and Mark Waldrep

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Cambria

Concerto for Violin and Orchestra

Performers: Louis Kaufman, violin; ORTF Orchestra, Jean-Michel-Leconte, conductor

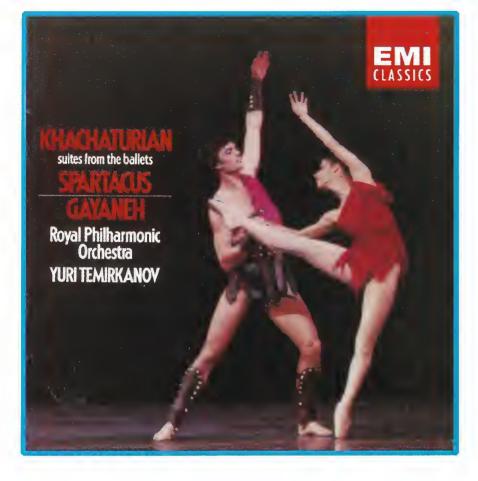
Other composers: Martinů, Achron Recording date: 1955 (Khachaturian)

Pieces in set: 1

Label and catalogue #: Cambria CD-1063

(P) (C) 1991 Cambria Records and Publishing, CA, USA





ARAM KHACHATURIAN (1903-1978)

SPARTACUS — Excerpts from the Ballet	
Variation of Aegina — Final Bacchanalian Scene Variation der Aegina — Bacchanal	[3'21"]
Variation de Aegina — Bacchanale Variation d'Aegina — Scène finale: Bacchanale	
2 Adagio of Spartacus and Phrygia Adagio von Spartakus und Phrygia	[10'20"]
Adagio de Spartacus et Phryigia	
3 Scene and Dance / Szene und Tanz / Scène et danse	[4'17"]
Dance of the Gaditanian Maidens — The Victory of Spartacus Tanz der gaditanischen Mädchen — Sieg des Spartakus Danse des jeunes filles des Gadès — La victoire de Spartacus	[6'28"]
GAYANEH — Suite from the Ballet	
5 Gopak	[3'01"]
6 Sabre Dance/Säbeltanz/Danse du Sabre	[2'20"]
7 Ayesha's Dance/Aischas Tanz/Danse d'Aïcha	[2'48"]
B Dance of the Rose-Maidens/Tanzder Rosenmädchen/Danse des jeunes filles en i	rose [2'18"]
Mountaineers' Dance/Tanz der Bergbewohner/Danse des montagnards	[1'54"]
10 Lullaby/Schlafiied/Berceuse	[6'21"]
Dance of the Young Kurds/Tanz der jungen Kurden/Danse des jeunes Kurdes	[2'45"]
12 Armen's Variation / Armens Variation / Variation d'Armène	[1'59"]
13 Lezghinka/Lesginka/Lezghinka	[2'30"]
ROYAL PHILHARMONIC ORCHESTRA	

ROYAL PHILHARMONIC ORCHESTRA YURI TEMIRKANOV

DDD

Producer/Produzent/Direction artistique: John Fraser Balance Engineer/Tonmeister/Ingénieur du son: Mark Vigars Cover/Titelseite/En couverfure: John Meehan & Eeganor D'Antuono performing in Spartacus at an American Ballet Theater Gala. photo: © Jack Vartoogian

1986 Original sound recording by EMI Records Ltd.

EMI Records Ltd. Hayes Middlesex England

Spartacus: Excerpts; Gayaneh: Suite

Performers: Royal Philharmonic Orchestra; Yuri Temirkanov, conductor

Pieces in set: 1

Label and catalogue #: EMI Classics CDC 7 47348 2

(P) 1986 Original sound recording made by EMI Records Ltd.

(C) 1991 EMI Records Ltd.







A ARAM KHACHATURIAN (1903 - 1978)

*PIANO CONCERTO IN Db MAJOR (1936) 32:34

- Allegro ma non troppo e maestoso-Allegro Vivace-Poco piu mosso e stretto-Atempo-Vivo/Cadenza-Tempo 1
- 2 Andante con anima-Poco piu mosso-Tempo 1-Quasi Allegro-Tempo 1-Lento
- 3 Allegro Brilliante-Poco piu mosso-Cadenza/Recitando molto espressivo Poco a poco accelerando e con fuoco-Appassionata-Tempo 1

B SERGEI PROKOFIEV (1891 - 1953)

PIANO CONCERTO NO.1 IN Db MAJOR, OP.10 (1912) 14:45

- 4 1 Allegro Brioso 5 2 Meno Mosso-Animato 6 3 Andante Assai
- 4 Allegro Scherzando-pochissimo meno mosso-Cadenza-Poco piu sostenuto-Piu mosso-Sempre acclerando animato

C DIMITRI SHOSTAKOVICH (1906 - 1975)

PIANO CONCERTO NO.2 IN F MAJOR, OP.102 (1957) 17:11

8 1 Allegro 9 2 Andante 10 3 Allegro

Joshua Plerce Piano Paul Freeman Conductor

*Rundfunk Sinfonie Orchestra Berlin • RTV Sinfonie Orchestra Slovenija



Produced for CD by Jeffrey Kaufman CD Preparation: New Yok Digital Recording/ Paul Zinman & Nelson Wong



DDD

117

Cover: Odilon Redon "Ro er & An elica"

Graphic Design, Donald J. Mun-

Concerto for Piano and Orchestra

Performers: Joshua Pierce, piano; Rundfunk Sinfonie Orchestra Berlin;

Paul Freeman, conductor

Other composers: Prokofiev, Shostakovich

Recording location: Rundfunk Sinfonie Hall, Berlin, Germany (Khachaturian)

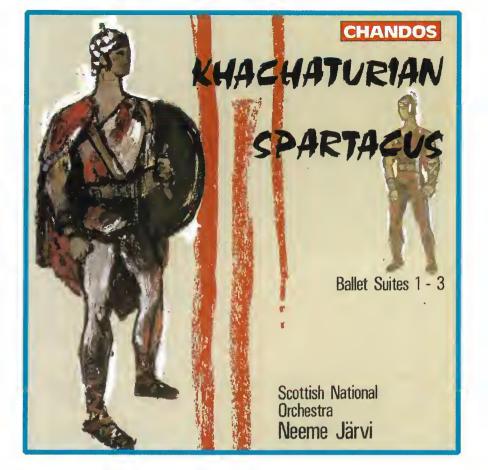
Recording date: 20 October 1988 (Khachaturian)

Pieces in set: 1

Label and catalogue #: Phoenix PHCD 117

(P) (C) 1991 KEM Enterprises, Inc.





CHANDOS DIGITAL

CHAN 8927

ARAM IL'YICH KHACHATURIAN

(1903-1978) SPARTACUS

Ballet Suite No. 1 25:55

- 1 Introduction and Dance of Nymphs 5.01
 Introduction and Tanz der Nymphen,
 Introduction et danse des symphens
- 2 Introduction, Adagio of Aegina and Harmodius 7.02 Introduction, Adagio für Aegina und Harmodius Introduction, Adagio of Aegina at Harmodius
- Variations of Aegina and Bacchana ia 3:34
 Variations für Aegina und Bacchanaia
 Variations stir ie iheme d' Aegina et Bacchanale
- 4 Scene and Dance with Crotaliums 3:50
 Szene und Tanz met Krotala. Scéne avec Crotaliums et danse
- Dance of the Gaditanian Maidens and Victory of Spartacus 6/13
 Tant our gadranischen Machen und Spartacus' Seg Danse des euros gadranennes et victorie de Spartacus

Ballet Suite No. 2 20:35

- Adagio of Spartacus and Phrygia 8:49
 Adagio von Spartacus und Phrygia: Adagic de Spartacus et Phrygia
- Entrance of the Merchants, Dance of a Roman Courtesan, General Dance 5:30
 Auftut der Kauleria Tatz erner nömschen Kuntsene Aufgemeinen Tatz Entres des marchands, der sein und zu unt sein einnen er danse genenen.
- Entrance of Spartacus, Quarrel, Harmodius' Treachery 4:55
 Auditst von Spartacus, Shelf Internodius' Vertal
 Entre de Spartacus, querefie le perfue di Harmodius
- Dance of the Pirates 1:14

 languer Seeräuber, Danse des Frates

CHANDOS RECORDS LTD. Colchester · Essex · England

Ballet Suite No. 3 16:10

- 1 The Market 2:41
- 2 Dance of a Greek Slave 2:24
 Tanz gres grech scher Sklaven
 Danse d'une esolave grezque
- 3 Dance of an Egyptian Girl 3.20
- Tanzenes agyptscren Madinens: Danse d'una jeune égyptemie

 4 Dance of Phrygia and the Parting Scene 5:03
- Tenz Phrygias and the Parting Scene 5765
 Tenz Phrygias and Abschedsszene.

 Canse de Phrygia et scène d'adieu
- 5 Sword Dance of the Young Thracians 2:33
 Softwertenanz junger Thraker,
 Canse du sabre par les jeunes thraciens

DCD Tf = 62:53

SCOTTISH NATIONAL ORCHESTRA Leader, Edwin Paling NEEME JÄRVI conductor

Spartacus: Suites Nos. 1, 2, 3

Performers: Scottish National Orchestra; Neeme Järvi, conductor

Recording location: Henry Wood Hall, Glasgow

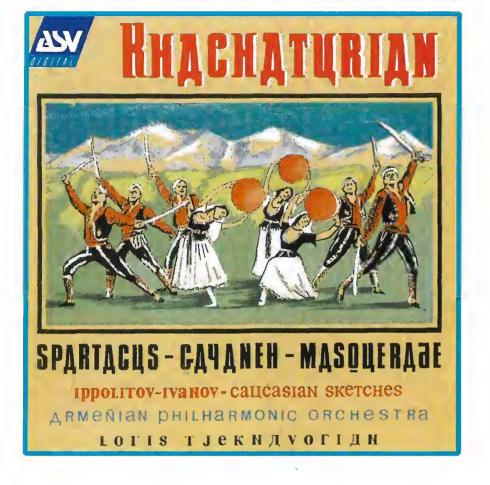
Recording date: 5, 8 September 1990

Pieces in set: 1

Label and catalogue #: Chandos CHAN 8927

(P) (C) 1991 Chandos Records Ltd.







Gayaneh: Suite; Masquerade Suite; Spartacus: Suite

Performers: Yuri Boghosian, violin; Armenian Philharmonic Orchestra;

Loris Tjeknavorian, conductor

Other composers: Ippolitov-Ivanov

Recording location: The Aram Khachaturian Hall, Yerevan, Armenia

Pieces in set: 1

Label and catalogue #: ASV CD DCA 773

(P) (C) 1991







ANTAL DORATI conducting the London Symphony Orchestra

434 323-2

ARAM KHACHATURIAN (1903-1978) Gayne Ballet Music

		. Sabre Dance	2:26	5	5. Lullaby	4:42
2	2.	. Ayesha's Dance	2:32	6	6. Dance of the	
3	3,	Dance of the			Young Kurds	2:10
		Rose Maidens	2:14	7	7. Armen's Variation	2:23
4	4	Dance of the Kurde	1.53	8	8 Lazahinka	2.22

STANISLAW SKROWACZEWSKI conducting the Minneapolis Symphony Orchestra*

DMITRI SHOSTAKOVICH (1906-1975) Symphony No. 5 in D Minor, Op. 47

	1. Moderato	14:22	11 3. Largo	13:34
10	2. Allegretto	5:13	12 4. Allegro	non troppo 9:19

© Mercury

*Now re-named the Minnesota Orchestra
This compilation © 1992
Recorded: 6/1960 (1-8), Great Britain; 3/1961 (9-12), USA

*Now re-named the Minnesota Orchestra

*Nade in Germany
Printed in Germany

Gayaneh: Excerpts

Performers: London Symphony Orchestra; Antal Dorati, conductor

Other composers: Shostakovich

Recording location: Watford Town Hall, outside London (Khachaturian)

Recording date: 15, 17 June 1960 (Khachaturian)

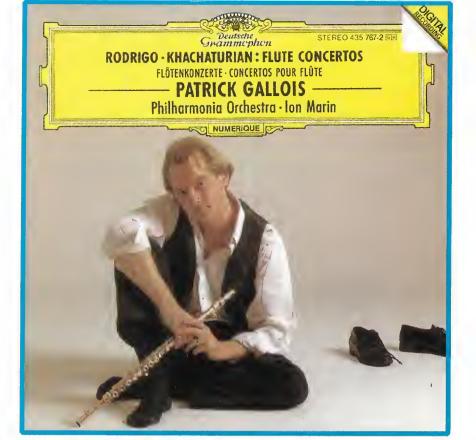
Pieces in set: 1

Label and catalogue #: Mercury 434 323-2

(P) 1992 Mercury

(C) 1992 Philips Classics Productions





JOAOUÍN RODRIGO

(* 1901)

Concierto pastoral

para flauta y orquesta

for flute and orchestra · für Flöte und Orchester pour flûte et orchestre · per flauto e orchestra

1. Allegro [7°23] [10°15]

2 2. Adagio – Allegro moderato – Allegretto – Tempo I – Allegretto

(Cadenza/Kadenz/Cadence: J. Rodrigo) 3 3. Rondo Allegro - Allegretto [6'16]

ARAM KHACHATURIAN

(1903 - 1978)

Concerto for Flute and Orchestra

(originally for violin) Arrangement: PATRICK GALLOIS

4 1. Allegro con fermezza (Cadenza: P. Gallois)

[14'26]

5 2. Andante sostenuto
6 3. Allegro vivace

[11'47] 10'42

PATRICK GALLOIS, flute

Philharmonia Orchestra ION MARIN

DDD · @ 1992 Deutsche Grammophon GmbH, Hamburg · [60'56]

Concerto for Flute and Orchestra

Performers: Patrick Gallois, flute; Philharmonia Orchestra; Ion Marin, conductor

Other composers: Rodrigo

Recording location: St. John's, London

Recording date: August 1991

Pieces in set: 1

Label and catalogue #: Deutsche Grammophon 435 767-2

(P) 1992 Deutsche Grammophon GmbH, Hamburg

(C) 1992 Dr. Dorothea Redepenning







MAURICE RAVEL. (1875 - 1937) **GASPARD DE LA NUIT**

SOCD 84 M7 865

1 ONDINE 6'28 2 LE GIBET 5'37 3 SCARBO 9'28

PIOTR ILYICH TCHAIKOVSKI

[4] THÈME ET VARIATIONS OP. 19 11'02

AMO BABADIANIAN

(1921 - 1983)

[5] DANSE VAGARCHABAD 1'56 6 ELÉGIE 3'29 7 POÈME 5'50

IGOR STRAVINSKI

18 TANGO 3'41

ARAM KHATCHATURIAN

[9] TOCCATA 4'22

VARDAN MAMIKONIAN piano

(Steinway D n° 516120)

Enregistrements réalisés à Paris, en l'église luthérienne Saint-Pierre, du 16 au 18 mars 1992, Prise de son et montage : FRANÇOIS CARBOU.

Mastering : JEAN-PIERRE BOUQUET (Studio DIGIPRO) Fabrication : MPO

OUREE TOTALE: 52.35

Directeur de la production : YVETTE CARBOU Ructo livret: VARDAN MAMIKONIAN (Photo JACQUELINE NADJARIAN)

CE DISQUE A ETE REALISE GRACE AU CONCOURS DE LA SACEM

DISOUES FY ET DU SOLSTICE

Toccata for Piano

Performer: Vardan Mamikonian, piano

Other composers: Ravel, Tchaikovsky, Babadjanian, Stravinsky

Recording location: Église luthérienne Saint-Pierre, Paris

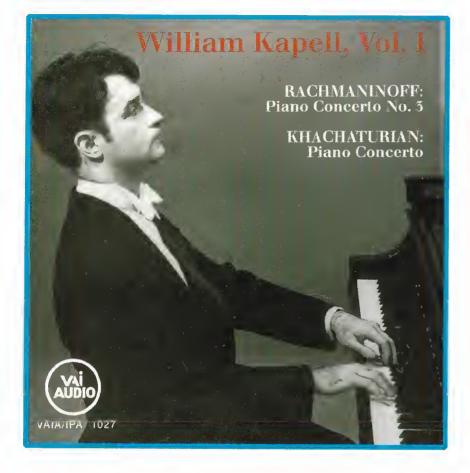
Recording date: 16-18 March 1992

Pieces in set: 1

Label and catalogue #: Solstice SOCD 84

(P) 1992





WILLIAM KAPELL

(1922-1953)

SERGEI RACHMANINOFF (1873-1943)

Piano Concerto No. 3 in D minor, Op. 30

1 Allegro ma non tanto 14:53 2 Intermezzo; adagio 10:15 Finale: alla breve 11:43

The Toronto Symphony Orchestra conducted by Sir Ernest MacMillan Live Performance - April 13, 1948

ARAM KHACHATURIAN (1903-1978)

Piano Concerto

Allegro ma non troppo e maestoso

13:12 9:55

2 Andante con anima 3 Allegro brillante

7:20

The NBC Symphony Orchestra conducted by Frank Black Live Performance May 20, 1945

Total Time: 68:20

Transfers by Ward Marston Produced by Gregor Benko and Ward Marston

A Production of VAI Audio and International Piano Archives, Inc. Our gratitude to Anna Lou Kapell-DeHavenon and Joseph Salerno.

Concerto for Piano and Orchestra

Performers: William Kapell, piano; The NBC Symphony Orchestra; Frank Black, conductor

Title of CD: William Kapell, Vol. I Other composers: Rachmaninov

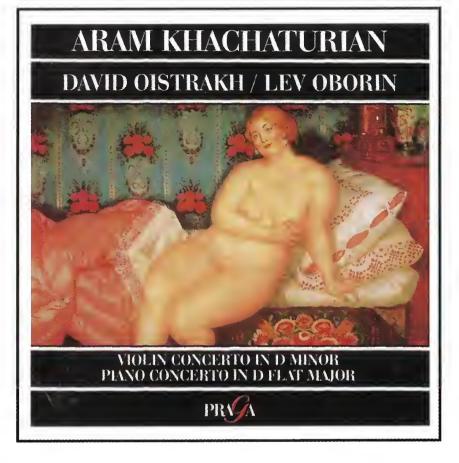
Recording date: 20 May 1945, live performance (Khachaturian)

Pieces in set: 1

Label and catalogue #: VAI Audio VAIA/IPA 1027

(P) (C) 1993 VAI Audio





ARAM KHATCHATURIAN (1903-1978)

CONCERTO POUR PIANO EN RÉ BÉMOL MAJEUR (30:50)

1. Allegro non troppo e maestoso (12:20) 2. Andante con anima (9:25)

3. Allegro brillante (9:00)

Lev OBORINE, piano
Orchestre Philharmonique Tchèque
Direction: Evguéni MRAVINSKI

CONCERTO POUR VIOLON EN RÉ MINEUR
4. Allegro con fermezza
5. Andante sostenuto
6. Allegro vivace
(32:50)
(12:45)
(11:15)
(8:40)

David OÏSTRAKH, violon Orchestre Symphonique de la Radio de Prague Direction: **Rafael KUBELIK**

Enregistré à Prague le 1er juin 1946 (1-3) et le 15 mai 1947 (4-6)

Concerto for Piano and Orchestra; Concerto for Violin and Orchestra

Performers: Lev Oborin, piano; David Oistrakh, violin; Czech Philharmonic Orchestra;

Evgeny Mravinsky, *conductor* (Concerto for Piano); Prague Radio Symphony Orchestra; Rafael Kubelik, *conductor* (Concerto for Violin)

Recording location: Prague, live performances

Recording date: 1 June 1946 (Concerto for Piano), 15 Mai 1947 (Concerto for Violin)

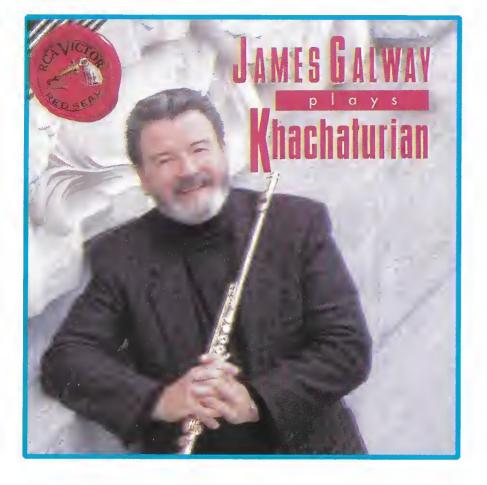
Pieces in set: 1

Label and catalogue #: Praga PR 250 017

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Khachaturian

Concerto for Flute and Orchestra

(Cadenza: Galway/Christiansen)	12:47
2 Andante sostenuto	12:24
3 Allegro vivace	9:31
4 Spartacus: Adagio of Spartacus and Phrygia	6:20
5 Masquerade: Waltz	3:36
[6] Cavanah, Sahra Danca	2.20

James Galway, Flute Royal Philharmonic Orchestra Myung-Whun Chung, Conductor

Selections arranged by James Galway Public performance clearance-ASCAP

Concerto; Spartacus: Adagio of Spartacus and Phrygia; Masquerade: Waltz; Gayaneh: Sabre Dance, for flute and Orchestra

Performers: James Galway, flute; Royal Philharmonic Orchestra;

Myung-Whun Chung, conductor

Title of CD: James Galway Plays Khachaturian

Pieces in set: 1

Label and catalogue #: RCA Victor 07863-57010-2

(P) 1985 BMG Music(C) 1993 BMG Music



MARCO POLO

DDD

8.223314

MARCO POLO FILM MUSIC CLASSICS

Aram Khachaturian Othello • The Battle of Stalingrad

Slovak Radio Symphony Orchestra (Bratislava) Adriano



8.223314

STEREO

Aram KHACHATURIAN

(1903-1978)

The Battle of Stalingrad • Othello

Plaving

Time:

63'30"

Slovak Radio Symphony Orchestra (Bratislava) Adriano

The Battle of Stalingrad		8	Vineyards	(3:44)
(Suite, 1949)		9	Venice (Nocturne)	(2:37)
A City on the Volga - The Invasion	n (5:16)	10	Nocturnal Murder	(2:31)
2 Stalingrad in Flames	(3:59)		(Roderigo's Death)	(/
3 The Enemy is doomed	(7:34)	11	Othello's Despair	(2:02)
4 For our Motherland;	(6:34)	12	A Fit of Jealousy	(2:04)
To the Attack! -		13	Othello's Arrival	(1:54)
Eternal Glory to the Heroes To Victory -	(6:09)	14	The Striking of Desdemona (The Slap)	(0:54)
There is a Cliff on the Volga		15	Othello's Farewell from the Camp	(1:59)
Othello (Suite, 1956)		12.2	(Slovak Philharmonic Chorus)	4
6 Prologue and Introduction (Viktor Šimčisko, Solo Violin)	(8:42)	16	Finale (Viktor Šimčisko, Solo Violim / Slovak Philharmonic Chorus)	(3:36)
7 Desdemona's Arioso	(3:13)			

Recorded at the Concert Hall of the Slovak Radio in Bratislava, from 6th to 8th July, 1989 (The Battle of Stalingrad) and

from 22nd to 24th June, 1992 (Othello).

(Jana Valásková, Soprano)

Producers: Martin Sauer (The Battle of Stalingrad) and Emil Niznansky (Othello)

Engineers: Martin Sauer and Hubert Geschwandtner Music Notes: Adriano (edited by Keith Anderson) Scores: State Publishers "Muzyka", Moscow Course, Challo (Stiffun, Doutsche Framerick), Bedi

Cover: Othello (Stiftung Deutsche Kinemathek, Berlin) Stills in booklet: British Film Institute, London

The Battle of Stalingrad; Othello

Performers: Slovak Radio Symphony Orchestra (Bratislava); Adriano, conductor

Recording location: Concert Hall of the Slovak Radio in Bratislava

Recording date: 6-8 July 1989 (The Battle of Stalingrad), 22-24 June 1992 (Othello)

Pieces in set: 1

Label and catalogue #: Marco Polo 8.223314

(P) (C) 1993 HNH International Ltd.







Performers: Arthur Adamian, *organ*; Armenian Philharmonic Orchestra; Loris Tjeknavorian, *conductor*

Recording location: The Aram Khachaturian Hall, Yerevan, Armenia

Pieces in set: 1

Label and catalogue #: ASV CD DCA 858

(P) (C) 1993



ARAM IL'YICH KHACHATURIAN (1903-1978)

SYMPHONY No.1 in E minor (1934)

First movement : Andante

luante

18.08

12.27 9.53

20.59

maestoso con

passione – allegro ma non troppo

Tria rion tro

2. Second movement : Adagio sostenuto

3. Third movement : Aliegro risoluto

4. SYMPHONY No.3 in C (Simfoniya-poema) (1947) in one movement*

Total Time = 61.42

43625/08582

Armenian Philharmonic Orchestra Loris Tjeknavorian

*with brass ensemble and Arthur Adamian (organ)

Booklet notes in English, French and German Notes du livret en Anglais, Français et Allemand Beiliegende Information in englischer, franzöelscher und deutscher Sprache Theory his as a to eit if the are your and Venical way Sound and Venical Conditions. Any unsuch or sed brocked when you will not not contained a condition of the area of the

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STEREO Made n England

AND VISION LTD 179-18 NORTH END ROAD. LONDON W' 4 INL









ARAM IL'YICH KHACHATURIAN (1903-1978)

SYMPHONY No.2 in E minor "THE BELL" (1943) 1. First movement : Andante maestoso 2, Second movement: Allegro risoluto

4. Fourth movement : Andante mosso allegro sostenuto. Maestoso

THE BATTLE OF STALINGRAD - suite from music for the film (1950)

3. Third movement : Andante sostenuto

5. City on the Volga: Andante maestoso -6. Invasion: Allegro alla marcia 1.28 4.28 7. Stalingrad on fire: Lento sostenuto 3.17 8. Battle for the Motherland: Moderato assai 9. Forward into victory: Tempo di marcia 10. "There is a crag on the Volga": Andante maestoso 1.46

Total Time = 58.48

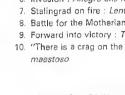
9.50

Armenian Philharmonic Orchestra Loris Tjeknavorian

Socklet notes in Equilible French and German Notes du livret en Anglais, Français et Allemano Beiliegende Information in englischer, französischer und dautscher Sprache

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P 1993 STEREO

ACADEMY SOUND AND VISION LTD 78 18: NORTH END BOAD LONDON WILLIAM

Symphony No. 2; The Battle of Stalingrad: Suite from Music for the Film

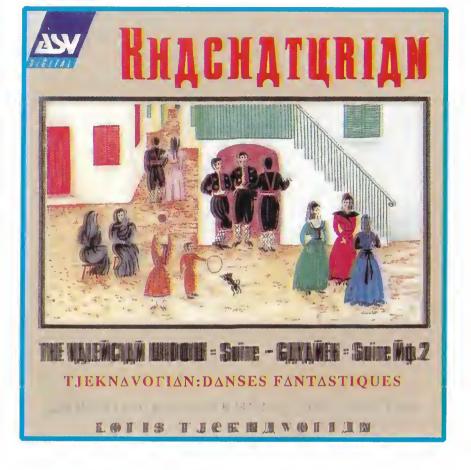
Performers: Armenian Philharmonic Orchestra; Loris Tjeknavorian, conductor Recording location: The Aram Khachaturian Hall, Yerevan, Armenia

Pieces in set: 1

Label and catalogue #: ASV CD DCA 859

(P)(C) 1993







ARAM IL'YICH KHACHATURIAN (1903-1978) THE VALENCIAN WIDOW - Suite 1. First movement : Introduction

2. Second movement

3 Third movement

5. Fifth movement

12. Sixth movement

Seventh movement

4. Fourth movement

DOD CD DCA 884 3.22 @@ 1993 5.30 STEREO 3.34 Made in England 3,38 Printed in England 5.06 (P) 1993 Al titles Boosey & Hawkes

3.19

6. Sixth movement GAYANEH - Suite No.2 : Dance of Welcome 2.52 7. First movement : Lyrical Duet 4.22 8. Second movement 3.50 9. Third movement : Russian Dance 1.30 : Nouné's Dance Fourth movement Dance of an Old Man and 11. Fifth movement Carpet Weavers 3.23 : Armen's Variation 2.34

: Serenade

: Comic Dance

: Intermezzo

Song

: Fire LORIS TJEKNAVORIAN (b.1937)

DANSES FANTASTIQUES : Danse Rhythmique 0.57 14. First movement : Danse Gracieuse 1.59 15. Second movement 2.33 : Danse Lyrique 16. Third movement 17. Fourth movement : Danse de Fête 2.04 4.10 : Danse Amoureuse 18. Fifth movement : Danse Élégiaque 3.42 19. Sixth movement : Danse d'Extase 2,46 20. Seventh movement

> Armenian Philharmonic Orchestra Loris Tleknavorian

Gooklet notes in English, French and German Notes de livret en Anglais, Français et Allemend Beilegende information in englischer, französischer und deutscher Sprache

179- BI NORTH END ROAD LONDON W14 9NL

The Valencian Widow; Gayaneh: Suite No. 2

Performers: Armenian Philharmonic Orchestra; Loris Tjeknavorian, conductor

Other composers: Tjeknavorian

Recording location: The Aram Khachaturian Hall, Yerevan, Armenia

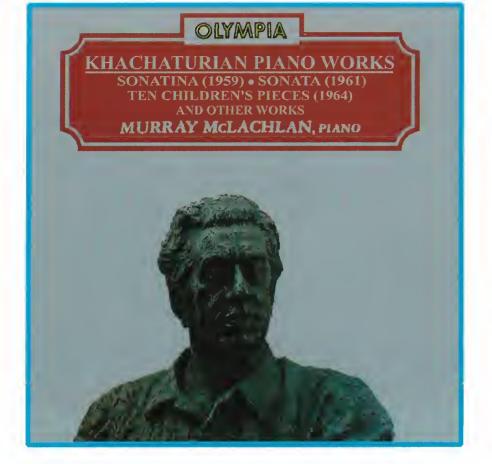
Pieces in set: 1

Label and catalogue #: ASV CD DCA 884

(P)(C) 1993







OCD 423

OLYMPIA

TOTAL PLAYING TIME: 79'16

A. KHACHATURIAN (1903-1978) PIANO WORKS — KLAVIERWERKE — ŒUVRES POUR PIANO

1	Toccata (1932)	4'44
2	Poem (1927)	9'22
3	Two Pieces (1926) I. Valse-Caprice II. Dance	(3'33) 2'09 1'22
5 6 7	Sonatina (1959) I. Allegro giocoso II. Andante con anima, rubato III. Allegro mosso	(8'51) 1'44 3'53 3 10
	Ten Children's Pieces (1964) I. Skipping Rope II. An Evening Tale III. Oriental Dance IV. Barsik on the Swings V. Playing the Tambourine VI. Two Funny Auntles Quarrelling	(16'43) 0'31 1'33 1'08 1'04 1'32 1'18

	Murray McLachlan,	piano
27	Waltz from 'Masquerade'	4115
	l Allegro vivace II. Andanle tranquiro III. Allegro assai	7.48 13.3- 9.1 ₆
	IX. Toccata X. Fugue Sonata (1961; original version)	2 13 2 07 (30'50)
E	VII. Funeral Procession VIII. Rhythmic Gymnastics	3.45 1.95

OLYMPIA EXPLORER SERIES

Performed on a Stermay piano and recorded or 7.10 Key st

1992 at Al Sazvis Church Petersham Producer and recording engineer Peter flichols Front Cover, Bust of Machatinan

Produced by: Olympis Compact Discs Ltd., 31 Warple Way, London, W3 ORX

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Toccata; Poem; Sonatina; Children's Album Book II; Sonata; Masquerade Suite: Waltz, for Piano

Performer: Murray McLachlan, *piano* Title of CD: Khachaturian Piano Works

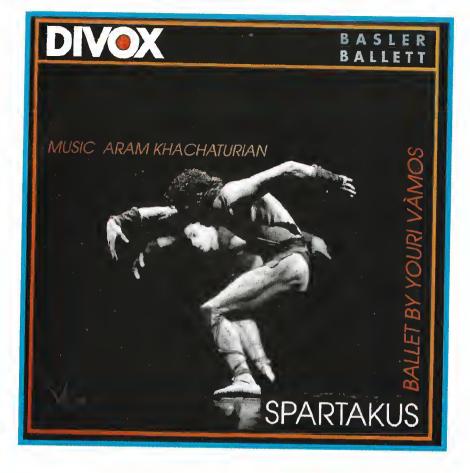
Recording location: All Saints Church, Petersham

Recording date: 7-10 August 1992

Pieces in set: 1

Label and catalogue #: Olympia OCD 423





Aram Khatchaturian (1903-1978): SPARTACUS (1952-54)

BALLETT von Youri VAMOS

SOUNDTRACK-AUSSCHNITTE

1	Ouvertüre I. Akt	1'26"	9	Crassus Auftritt Abschied vor dem Kampf	1'01"
2	Prolag	8'54"	11	Kampf	2'19"
3	In die Arena	8'44"		Index 2: Varynia & Nublerin	1'19"
4	Spartakus	3'42"		Index 3: Spatakus Trauer	1'16"
5	Der Afrikaner	1'59"	12	Aufstand der Sklaven	1'32"
6	Pas de quatre	2'45"		Index 2: Spartakus Siegestanz	1'09"
	II. Akt			Index 3: Varynias Siegestanz	2'17"
7	In der Gladiatorenschule	3'21"		Index 4: Finale	1'01"
8	Varynia	2'02"	13	Die letzte Nacht	9'30"
	Index 2: Pas de deux	2'49"	14	Spartakus Tod	9'58''

James Tuggle conducting Brandenburgische Philharmonie Potsdam Susanne Grützmann, plano solo • Josef Schwab, cello solo

Aufnahme-Daten / Recording dates & places: Aufnohmeleitung / Toningenleur + Digitalschnitt: Prajekt-Kaordination / Coordination af project: Executive Praducer: Lizonz von / liconsed from:

Lizenz von / licensed from: Front Cover & Inside-Photos; Photo Khatchaturian: AD & Design:

Contact-Adress: Appssionato AG, p.Adr. © & ® 1993.9 APPASSIONATO AG/SA/Ltd., Basel 19 1. - 22. 1. 1993 Atelier DEFA-Studia Berlin Klaus Watter & Jens Busch Peter Marschel, Manager Basel Ballet Wolfram M. Burgeri Hans Otta Theater, Potsdam Bettina Müller, Freiburg Pic (Larausse) Appassionato & Portner, Basel

CH-4310 Rheinfelden, Brodlaube 23 Fax: +41-61-831,38.10

Spartacus

Performers: Brandenburgische Philharmonie Potsdam; James Tuggle, conductor

Recording location: Atelier DEFA-Studio Berlin

Recording date: 19-22 January 1993

Pieces in set: 1

Label and catalogue #: Divox CDX 39307 (P) (C) 1993 Appassionato AG/SA/Ltd., Basel





ROH 008

ESSENTIAL RUSSIAN BALLET

The Orchestra of the Royal Opera House, Covent Garden (Leader John Brown)

conducted by Barry Wordsworth and Mark Ermler (8, 16, 21)

Stravinsky: The Firebird			1.3	Galop	1:31
Danse Infernale		4:18	14	Prokofiev: Romeo and Juliet	
(SDRM/Schott & Co. Ltd.)				Dance of the Knights	6:04
Głazunov: Raymonda	Galop	2.23	15	Romeo and Tybalt Fight	3:40
Prokofiev: Cinderella	Finale	2:40		(VAAP/Anglo Soviet Music 1td.)	
(VAAP/Anglo Soviet Music Ltd.)			26	Tchaikovsky, Swan Lake	
Khachaturian: Spartacus				Valse, Act I No.2	7:58
Variation of Aeginu: Bucchima	1	3:15	4	Glazunov: the Seasons	
Minkus: Don Quixote				Bacchanal	1:00
Basi'e's Variation		0:50	18	Waltz of the Comflowers and Poppies	1.38
Variation II		1:07	10	Khachaturian: Spartacus	
Finale		2:05		Adagio of Spartacus and Phrygia	9:-3
Tchaikovsky: The Nutcracke	er.		20	Khachaturian: Gayaneh	
Waltz of the Flowers	6 17			Sabre Dance	2;27
Minkus: Don Quixote			20	Tchaikovsky: The Sleeping Beauty	
Variations 40 & 41		1.55		Valse, Act I No.7	5:06
Drigo: Le Corsalre	Adagio	3:25	22	Stravinsky: The Firebird Finale	3.03
Variation I		0.55		(SDRM Schot & Co. Ud.)	
Variation IIa		1.48	TOT	'AL TIME	77:11
	Danse Infernale (SDRM/Schott & Co. Ltd.) Glazunov: Raymonda Prokofiev: Cinderella (VAAP/Anglo Soviet Music Itd.) Khachaturian: Spartacus Variation of Aegini: Bisechima Minkus: Don Quixote Bastic's Variation Variation II Finale Tchaikovsky: The Nuteracko Waltz of the Flowers Minkus: Don Quixote Variations =0. & 41 Drigo: Le Corsalre Variation I	Danse Infernale (SDRM/Schott & Co. Ltd.) Glazunov: Raymonda Prokofiev: Cinderella (VAAP/Anglo Soviet Music Itd.) Khachaturian: Spartacus Variation of Aegini: Biscehimul Minkus: Don Quixote Bastic's Variation Variation II Ficiale Tchaikovsky: The Nuteracker Waltz of the Flowers Minkus: Don Quixote Variations 40 & 41 Drigo: Le Corsaire Variation I	1	Danse Infernale	Danse Infernale (SDRM/Schott & Co. Ltd.) Glazumov: Raymonda Galop 2-23 Fig. Romeo and Tybalt Fight Prokofiev: Cinderella Finale (VAAP/Anglo Soviet Music Ltd.) Whather and Tybalt Fight CVAAP/Anglo Soviet Music Ltd.) Whather and Tybalt Fight CVAAP/Anglo Soviet Music Ltd.) Tchaikovsky: Swan Lake Valse. Act I No.2 Glazumov: the Seasons Bacchanial Basic's Variation Variation II 1:07 Variation II 1:08 Khachaturian: Spartacus Whitz of the Coroflowers and Poppics Khachaturian: Gayaneh Sabre Dance Winkus: Don Quixote Variations 40 8-41 Valse, Act I No.7 Variations 40 8-41 Valse, Act I No.7 Stravinsky: The Firebird Finale Variation I Variation I SDRM/Schott & Co. Ltd.)

1989, 1990, 1995 Original recordings made and owned by Comiter Records Limited
 1995 Comiter Records Limited



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Confer Records 'imited Horion Read, West Diavion, Middlesex, 103 "fit
Printed and manufactured in England



Spartacus: Variation of Aeniga, Bacchanal, Adagio of Spartacus and Phrygia; Gayaneh: Sabre Dance

Performers: The Orchestra of the Royal Opera House, Covent Garden;

Barry Wordsworth, conductor

Title of CD: Essential Russian Ballet

Other composers: Stravinsky, Glazunov, Prokofiev, Minkus, Tchaikovsky, Drigo

Recording location: All Saints' Church, Petersham, Surrey (Khachaturian)

Recording date: 12, 20 July 1993 (Khachaturian)

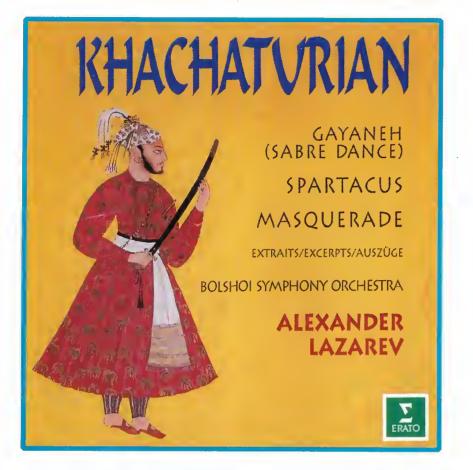
Pieces in set: 1

Label and catalogue #: Royal Opera House Covent Garden ROH 008

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(C) 1993 Conifer Records Limited







Gayaneh: Excerpts; Masquerade Suite: Excerpts; Spartacus: Excerpts

Performers: Sergei Girshenko, violin; Vladimir Ferapontov, clarinet; Boris Shlepakov,

trumpet; Bolshoi Symphony Orchestra; Alexander Lazarev, conductor

Recording location: Big Hall of Moscow Conservatory

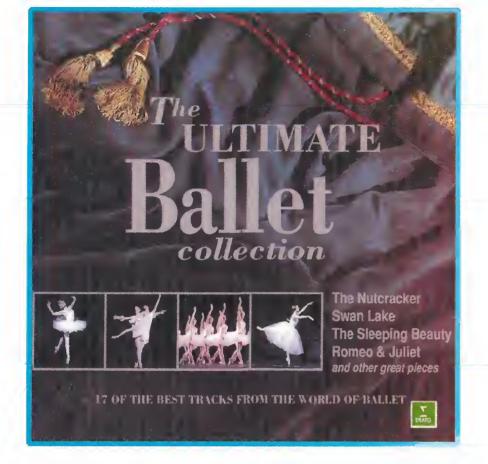
Recording date: July 1993

Pieces in set: 1

Label and catalogue #: Erato 4509-94677-2

(P) (C) 1994 Erato Disques S.A.







Gayaneh: Sabre Dance; Masquerade Suite: Waltz; Spartacus: Adagio of Spartacus and Phrygia, Variation of Aegina and Bacchanalia

reformers: Bolshoi Symphony Orchestra; Alexander Lazarev, conductor

Title of CD: The Ultimate Ballet Collection

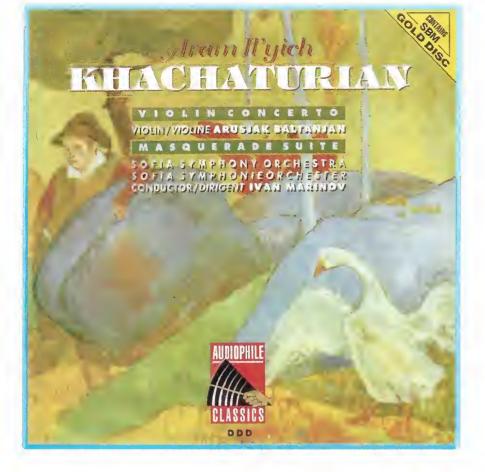
Other composers: Tchaikovsky, Debussy, Mendelssohn, Prokofiev

Pieces in set: 1

Label and catalogue #: Erato D 4509-96969-2

(C) 1994 Erato Disques S.A.





Aram Il'yich Khachaturian

Violin Concerte / Masquerade Suite / Violinkonzert / Maskerade Suite

Concerto for Violin in B minor Konzert für Violine d-moll

1. Allegro con fermezza 17:15 2. Andante sostenuto 13:37

3. Allegro vivace 11:19

Arusjak Baltanjan - Violin / Violine

Masquerade Suite Maskerade Suite

4 Waltz 4:16

Concepto / Masquerade Suite

5 Nocturne 5:04

6 Mazurka 2:39

7 Romance 4:27

8 Gallop 2:55

Solia Symphony Orchestra Solia Symphonieorchester Conductor / Dirigent: Ivan Marinov

Total Playing Time 61:52

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Produced by Mega Solla
Recorded in 1993
Sound engineer: Gerhard Tses
SPA = 1894 Intermusic S.A. #: 1884 Movieplay S.A.

2

Concerto for Violin and Orchestra; Masquerade Suite

Performers: Arusjak Baltanjan, violin; Sofia Symphony Orchestra; Ivan Marinov, conductor

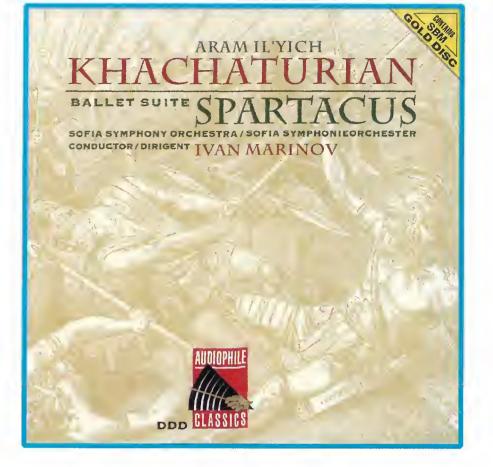
Recording date: 1993

Pieces in set: 1

Label and catalogue #: Audiophile Classics APC 101.049

(P) 1994 Movieplay S.A.(C) 1994 Intermusic S.A.





Spartacus: Ballet Suite

Performers: Sofia Symphony Orchestra; Ivan Marinov, conductor

Recording date: 1993

Pieces in set: 1

Label and catalogue #: Audiophile Classics APC 101.050

(P) 1994 Movieplay S.A. (C) 1994 Intermusic S.A.

Aram II'yich Khachaturian

Spartacus Ballet Suite / Spartakus Ballett Suite

Ballet Suite "Spartacus"

- 1. Feast at Krass / Fest zu Krass 1:22
- 2. Nymphs' Dance / Nymphentanz 4:06
- 3. Appearance of Harmodius / Auttritt des Harmodius 1:46
- Adagio of Aegina and Harmodius / Adagio Aeginas und Harmodius 5.29
- Variation of Aegina / Variation Aeginas 3:48
- 6. Scene and Dance with Crotais / Szene und Tanz mit Crotais 3:40
- 7. Dance of the Young Tracians with Swords Schwertertanz der thrakischen Jünglinge 2:27
- 8. Spartacus' proclamation as a King / Spartakus' Krönung 2:54 9. The Death of the Gladiator / Der Tod des Gladiators 5:21
- 10. Spartacus' Appeal to Uprising / Spartakus' Aufruf zum Aufsfand 3:41
- 11. Via Appla 3:31
- 12. Adagio of Spartacus and Phrygia / Adagio des Spartakus und Phrygia 9:30 13. Dance of Ganitanian Maidens on Rebels' Coming
- Tanz der ganitanischen Mädchen bei der Ankunft der Rebellen 6:38
- 14. Triumph of Spartacus / Triumph des Spartakus 0:39

Sotia Symphony Orchestra / Sotia Symphonicorchester Conductor / Dirigent: Ivan Marinov

Total Playing Time 54:58

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KHACHATURIAN

Gayane

Suites Nos. 1 - 3

St. Petersburg State Symphony Orchestra André Anichanov, Conductor





8.550800

STEREO

Aram **KHACHATURIAN**

DDD Playing Time: 56'02"

(1903 - 1978) Gayane Suites Nos. 1 - 3

St. Petersburg State Symphony Orchestra André Anichanov, Conductor

	Suite No. 1		9	Choosing the Bride	(3:04)
1	Introduction	(1:30)	10	Lullaby	(5:16)
2	Gayane and Giko	(2:51)	11	Sabre Dance	(2:26)
3	Armen's Solo	(3:44)		Suite No. 3	
4	Matsak and Armen	(3:39)	12	The Hunt / Andante	(5:01)
5	Gayane's Solo	(3:35)	13	Dance of the Comrades	(1:50)
	Suite No. 2		14	Matsak's Solo	(1:42)
6	Harvest Holiday	(2:33)	15	Gayane's Adagio	(4:56)
7	Dance of the Girls	(2:31)	16	Solo / Love Duet	(4:49)
8	Dance of the Boys	(2:18)	17	Finale	(4:17)

Producer: Andrew Wheeler





Engineer: Scymon Shougal Music Notes: Keith Anderson

from 1st to 3rd August, 1993.

Cover Painting by Arkady Plastov

Recorded at Studio One, St. Petersburg Radio, Russia,



Gayaneh: Suites Nos. 1, 2, 3

Performers: St. Petersburg State Symphony Orchestra; André Anichanov, conductor

Recording location: Studio One, St. Petersburg Radio, Russia

Recording date: 1-3 August 1993

Pieces in set: 1 .

Label and catalogue #: Naxos 8.550800 (P) (C) 1994 HNH International Ltd.







Triumphal Poem; Symphony No. 3

Performers: BBC Philharmonic; Fedor Glushchenko, conductor

Other composers: Ippolitov-Ivanov

Recording location: Leeds Town Hall, live performance

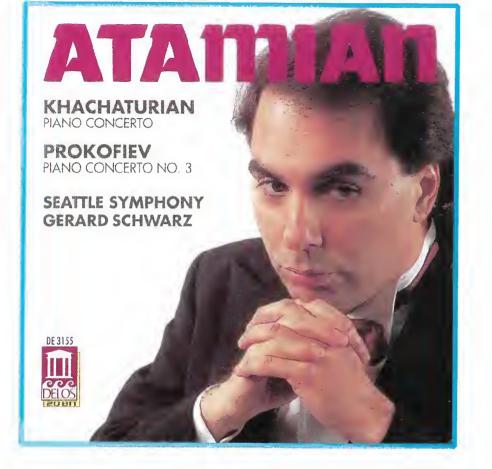
Recording date: 9 August 1993

Pieces in set: 1

Label and catalogue #: Chandos CHAN 9321

(P) (C) 1994 Chandos Records Ltd.





ATAMIAN

Khachaturian: Piano Concerto, 1936 (30:28)

I. Allegro maestoso (12:42)

2 II. Andante con anima (8:42) Larey McDaniel, bass clarinet

III. Allegro brillante (8:55)

Prokofiev: Piano Concerto No. 3 in C Major, Op. 26 (27:28)

1. Andante; Allegro (8:48)

5 II. Andantino (8:47)

6 III. Allegro ma non troppo (9:33)

TOTAL PLAYING TIME: 57:56

Dickran Atamian, piano Gerard Schwarz, conductor Seattle Symphony

Concerto for Piano and Orchestra

Performers: Dickran Atamian, piano; Seattle Symphony; Gerard Schwarz, conductor

Other composers: Prokofiev

Recording location: Seattle Opera House Recording date: 22, 23 November 1993

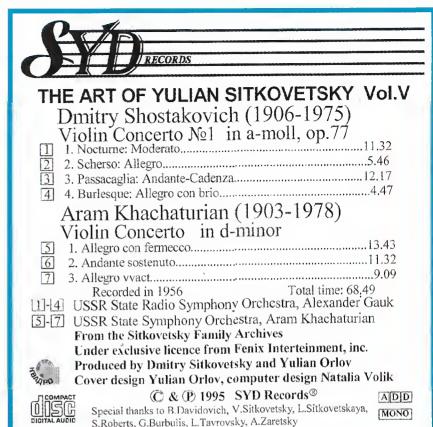
Pieces in set: 1

Label and catalogue #: Delos DE 3155

(P) (C) 1994 Delos International, Inc., Hollywood & Vine Plaza







Concerto for Violin and Orchestra

Performers: Yulian Sitkovetsky, violin; USSR State Symphony Orchestra;

Aram Khachaturian, conductor

Title of CD: The Art of Yulian Sitkovetsky Vol. V

Other composers: Shostakovich

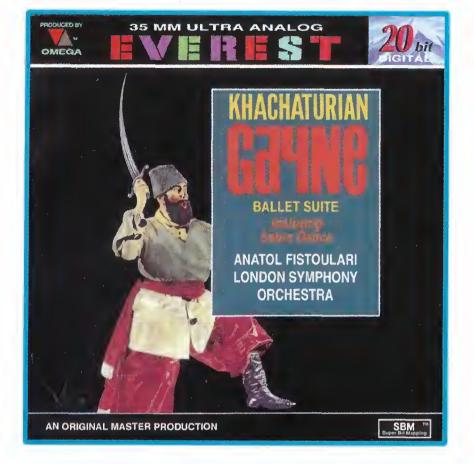
Recording date: 1956, live performance

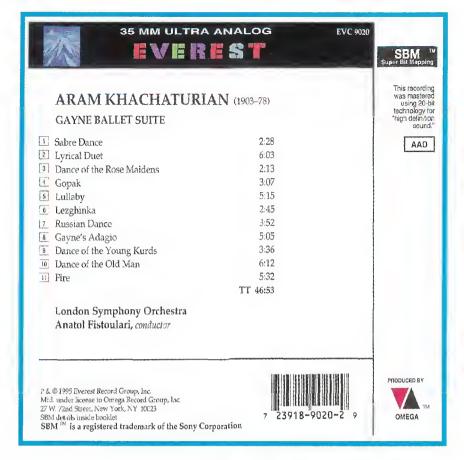
Pieces in set: 1

Label and catalogue #: SYD Records SYD 005

(P) (C) 1995 SYD Records







Gayaneh: Excerpts

Performers: London Symphony Orchestra; Anatol Fistoulari, conductor

Recording location: Walthamstow Assembly Hall, London Release date: First released in March 1960 as SDBR 3052

Pieces in set: 1

Label and catalogue #: Everest EVC 9020 (P) (C) 1995 Everest Record Group, Inc.





Aram Khačaturjan

CONCERTO IN RE BEM. MAGGIORE PER PIANOFORTE E ORCHESTRA

Allegro Andante con anima Allegro brillante

Sergio Perticaroli, pianoforte Orchestra Sinfonica di Torino della RAI ARAM KHAČATURJAN

Nikolaj Rimskij-Korsakov

Concerto in do diesis min. op. 30 per pianoforte e orchestra

Moderato-Allegretto quasi polacca Andante mosso Allegro

Sergio Perticaroli, pianoforte Orchestra Sinfonica di Torino della RAI MASSIMO PRADELLA

Concerto for Piano and Orchestra

Performers: Sergio Perticaroli, piano; Orchestra Sinfonica di Torino della RAI;

Aram Khachaturian, conductor

Other composers: Rimsky-Korsakov

Recording location: Torino, live performance (Khachaturian)

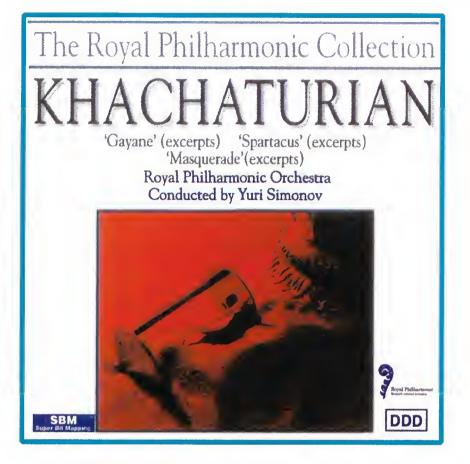
Recording date: 12 April 1963 (Khachaturian)

Pieces in set: 1

Label and catalogue #: Fonit Cetra ARCD 2042

(P) 1995 ARCD





The Royal Philharmonic Collection

KHACHATURIAN

'Gayane' (excerpts)

1. Sabre Dance 2.19 2. Dance Of The Rose Maidens 2.44

3. Lullaby 4.42 4. Lesghinka 2.35 5. Ayesha's Dance 2.48 6. Gopak 3.23

'Spartacus' (excerpts)

7. Adagio of Spartacus and Phrygia 10.33

8. Dance of the Maidens and Victory of Spartacus 7.50

9. Scene and Dance with Crotalums 3.35

10. Variations of Aegina and Bacchanalia 3.42

'Masquerade' (excerpts)

11. Romance 4.49 12. Nocturne 4.54 13. Waltz 4.06

Conductor: Yuri Simonov

Digitally recorded August 1994 at C.T.S. Studios, London.
20 Bit Digital Recording, Editing and Mastering via
32 Bit Digital Sound Processing (DSP) Sound Recording Technology, England 1995

Khachaturian © Published by Boosey & Hawkes

Total Playing time 58 mins 30 secs

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TRP035

Gayaneh: Excerpts; Spartacus: Excerpts; Masquerade Suite: Excerpts

Performers: Royal Philharmonic Orchestra; Yuri Simonov, conductor

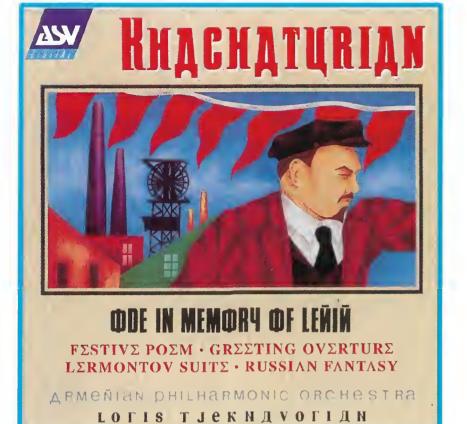
Recording location: C.T.S. Studios, London

Recording date: August 1994

Pieces in set: 1

Label and catalogue #: SBM TRP035





KHACHATURIAN
(1903-1978)

(1903-1978)

LERMONTOV SUITE

1. First movement : Introduction (A Dirge for the

Poot) 3.19

2. Second movement: Mazurka 3.47
3. Third movement: Valse 6.29

4. Fourth movement : Intermezzo - Finale 9.08

5. RUSSIAN FANTASY 7.26

6. ODE IN MEMORY OF LENIN 10.52

7. GREETING OVERTURE 5.11

8. FESTIVE POEM 19.57

Total time = 66.06

ARMENIAN PHILHARMONIC ORCHESTRA LORIS TJEKNAVORIAN

Lermontov Suite; Russian Fantasy; Ode in Memory of Lenin; Greeting Overture; Festive Poem

Performers: Armenian Philharmonic Orchestra; Loris Tjeknavorian, conductor

Recording location: The Aram Khachaturian Hall, Yerevan, Armenia

Recording date: 28 October - 2 November 1994

Pieces in set: 1

Label and catalogue #: ASV CD DCA 946

(P) (C) 1995 ASV Ltd.





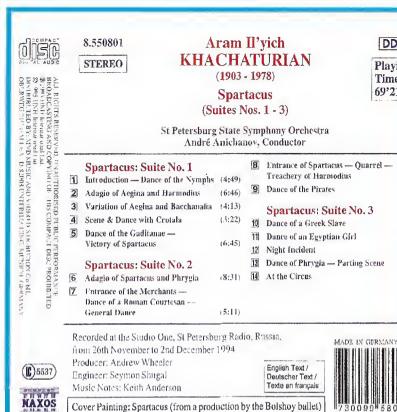
Aram Il'vich **KHACHATURIAN**

DDD 8.550801

Spartacus (Suites Nos. 1 - 3)

St Petersburg State Symphony Orchestra André Anichanov, Conductor





Spartacus: Suites Nos. 1, 2, 3

Performers: St Petersburg State Symphony Orchestra; André Anichanov, conductor

Recording location: Studio One, St Petersburg Radio, Russia

Recording date: 26 November - 2 December 1994

Pieces in set: 1

Label and catalogue #: Naxos 8.550801 (P) (C) 1995 HNH International Ltd.



DDD

Playing

Time:

69'21"

(5:34)

(1:16)

(2:21)

(3:50)

(3:03)

(5:01)

(7:23)



	BIS-CD-719 STEREO Total playing time	: 65'27					
	KABALEVSKY, Dmitri (1904-1987)						
	Concerto No. 2 for Cello and Orchestra, Op. 77 (Sikorshi)	27'13					
1	I. Molto sostenuto — Allegro molto e energico — Tempo I — attacca	10'07					
[2]	Cadenza I (Tempo I Rubato — Allegro molto agitato) attacca	1'44					
	II. Poco marcato – attacca	5'34					
	Cadenza II (L'istesso tempo — Molto sostenuto) — attacca	2'36					
5	III. Andante con moto — Allegro agitato — Molto tranquillo	7'13					
	KHACHATURIAN, Aram (1903-1978)						
	Concerto in E minor for Cello and Orchestra (1946) (Sikorski)	31'10					
6	I. Allegro moderato	14'17					
	II. Andante sostenulo – attacca	7'50					
8	III. Allegro	8'56					
	RACHMANINOV, Sergei (1873-1943)						
9	Vocalise, Op. 34 No. 14 (International Music Co., New York) (transcribed for cello and piano by Leonard Rose)						
	Lentamente — Molto cantabile						
	Mats Lidström, cello						
	□- ■ Gothenburg Symphony Orchestra						
	(leader: Christer Thorvaldsson)						
	Vladimir Ashkenazy, 1-8 conductor / 9 piano						
	INSTRUMENTARIUM						
	Mats Lidström Cello: Giovanni Grancino (1712) on a						
	generous loan from J. & A. Beale Ltd., London						

Concerto for Cello and Orchestra

Performers: Mats Lidström, cello; Gothenburg Symphony Orchestra;

Vladimir Ashkenazy, conductor

Other composers: Kabalevsky, Rachmaninov

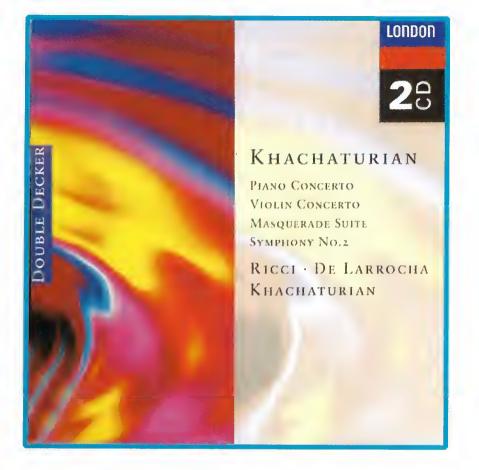
Recording location: Gothenburg Concert Hall, Sweden

Recording date: 19 January 1995 (live performance) & 20 January 1995 (Khachaturian)

Pieces in set: 1

Label and catalogue #: BIS CD-719 (P) (C) 1995 Grammofon AB BIS







Concerto for Piano and Orchestra; Concerto for Violin and Orchestra; Masquerade Suite; Symphony No. 2

Performers: Alicia de Larrocha, piano; London Philharmonic Orchestra;

Rafael Frühbeck de Burgos, conductor (Concerto for Piano)

Ruggiero Ricci, *violin*; London Philharmonic Orchestra; Anatole Fistoulari, *conductor* (Concerto for Violin)

John Georgiadis, violin; London Symphony Orchestra; Stanley Black, conductor (Masquerade)

Wiener Philharmoniker; Aram Khachaturian, conductor (Symphony No. 2)

Recording date: 1972 (Concerto for Piano), 1956 (Concerto for Violin), 1977 (Masquerade),

1962 (Symphony No. 2)

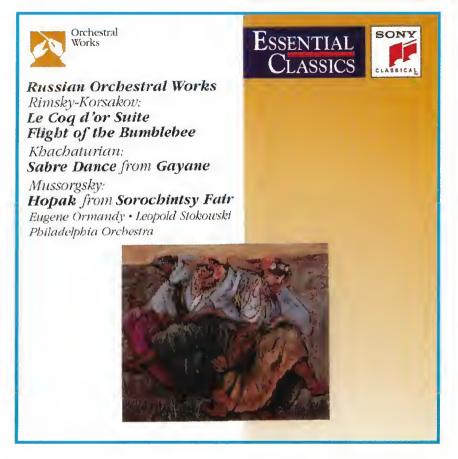
Pieces in set: 2

Label and catalogue #: London 448 252-2

(P) 1957, 1964, 1973, 1978 The Dccca Record Company Limited, London

(C) 1996 The Decea Record Company Limited, London







Russian Orchestral Works

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Le Coq d'or — Suite
Dance of the Tumblers from The Snow Maiden Dance of the Tumblers from The Snov

Dance of the Tumblers from Mada

7 Farewell of the Tsar from Tsar Saltan

8 Polonaise from Christmas Eve

Flight of the Bumblebee*

Ivan the Terrible*

MILI BALAKIREV (1837-1910)

II Islamey - Oriental Fantasy

REINHOLD GLIÈRE (1875-1956)

[12] Russian Sailors' Dance from The Red Poppy

MODEST MUSSORGSKY (1839-1881)

Hopak from Sorochintsy Fair

ARAM KHACHATURIAN (1903-1978)

[14] Galop from Masquerade

Dance of the Young Maidens from Gayane

16 Sabre Dance from Gavane

DMITRI KABALEVSKY (1904-1987)

[17] Comedians' Galop from The Comedians MIKHAIL IPPOLITOV-IVANOV (1859-1935)

[18] Procession of the Sardar from Caucasian Sketches

Philadelphia Orchestra · Eugene Ormandy National Philharmonic Orchestra · Leopold Stokowski*



Consists of previously released

Total time: 73'36

Origina Producers: John McClure 11-4 Thomas Frost 5 - 8 - 13 - 18 : Paul Myers & Roy Emerson 3 - 10: Howard H. Scott 12 and Andrew Kazdin (8) Digitally remastered by

Legise de la fuente : Producer) and Ellen Fitton (Engineer). Cover Art: Edgar Degas, "Dancing

Peasant Girls", c1895. Courtesy: The Granger Collection, New York C ty.

http://www.sony.com

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Masquerade Suite: Galop; Gayaneh: Dance of the Young Maidens, Sabre Dance

Performers: Philadelphia Orchestra; Eugene Ormandy, conductor

Title of CD: Russian Orchestral Works

Other composers: Rimsky-Korsakov, Balakirev, Glière, Mussorgsky, Kabalevsky, Ippolitov-Ivanov

Recording location: Philadelphia Hotel, Philadelphia, PA (Khachaturian)

Recording date: 13 April 1966 (Galop), 13 March 1963 (Dance of the Young Maidens),

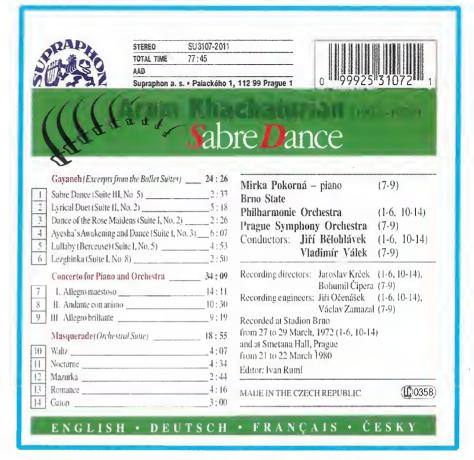
23 March 1964 (Sabre Dance)

Pieces in set: 1

Label and catalogue #: Sony SBK 62647 (P) (C) 1996 Sony Music Entertainment Inc.







Gayaneh: Excerpts; Concerto for Piano and Orchestra; Masquerade Suite

Performers: Brno State Philharmonic Orchestra; Jiří Bělohlávek, *conductor* (Gayaneh, Masquerade) Mirka Pokorná, *piano*; Prague Symphony Orchestra;

Vladimír Válek, conductor (Concerto for Piano)

Recording location: Stadion Brno (Gayaneh, Masquerade), Smetana Hall, Prague (Concerto for Piano) **Recording date:** 27-29 March 1972 (Gayaneh, Masquerade), 21-22 March 1980 (Concerto for Piano)

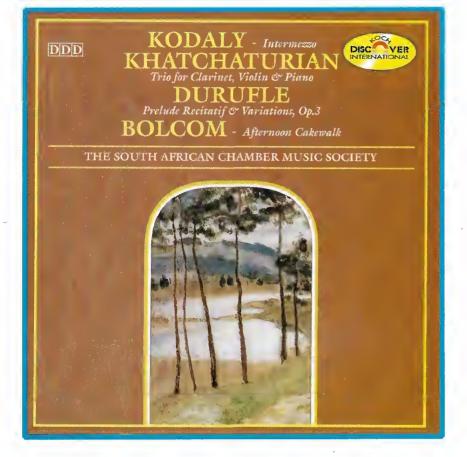
Pieces in set: 1

Label and catalogue #: Supraphon SU 3107-2011

(P) 1972, 1972, 1980 Supraphon

(C) 1996 Supraphon





DICD 920462 TOTAL TIME 54:58 (LC) 5406)

KODALY KHATCHATURIAN **DURUFLE · BOLCOM** TRANSCRIPTIONS



DDD

THE SOUTH AFRICAN



CHAMBER MUSIC SOCIETY

Piet Koornhof, Violin · Eric Rycroft, Viola · Leslie Sheills, Flute · Robert Pickup, Clarinet Human Coetzee, Cello · Albie van Schalkwyk, Piano

ZOLTAN KODALY ((1882-1967)
-----------------	-------------

1. Internezzo for Violin, Viola & Cello	
ARAM KHATCHATURIAN (1903-1978) • Trio for	Clarinet, Violin & Piano
2. Andante, con dolore con espressione	(04:58)
3. Allegro	(03:56)
3. Allegro 4. Moderato	(06:26)
MAURICE DURUFLE (1902-1955.) Prelude Recitatif & Variations, Op.3	
WILLIAM BOLCOM (b 1938) · Afterno	oon Cakewalk
6. Easy Winner (Joplin)	(03:38)
7. Heliotrope Bouquet (Chauvin/Joplin)	(03:00)
8. Ethiopa Rag (Joseph Lamb)	
9. Frogs Legs Rag (James Scott)	(03:03)
10. Graceful Ghost (Bolcom)	
11. Finale. Incineratorag (Bolcom)	(03:12)

Recorded in the Radio Park Studios, Johannesburg in February 1995. PRODUCTION: Dapline Kramers; SOUND CONTROL; Kevin Mann COVER: Painting by Paul Klee GRAPHICS AND LAYOUT: Lisa Linzmaier, Tirol; LITHOS: Colorshop, Vienna

Distributed by KOCH International

Trio for Clarinet, Violin and Piano

Performers: The South African Musical Society: Robert Pickup, clarinet;

Piet Koornhof, violin; Albie van Schalkwyk, piano

Other composers: Kodály, Duruflé, Bolcom

Recording location: Radio Park Studios, Johannesburg

Recording date: February 1995

Pieces in set: 1

Label and catalogue #: Koch Discover International DICD 920462

(P) (C) 1996 Koch Discover International



KHACHATURIAN

(1903-1978)

PIANO CONCERTO (1936)

4.	4. WALTZ for wind band 1.52		
3.	Third movement	:Allegro brillante	9.18
2.	Second movement	: Andante con anima	10.15
1.	First movement	: Allegro maestoso	13,47

5. POLKA for wind band 1.09

DANCE SUITE (1933)

6. First movement	: Caucasian Dance	4.10
7. Second movement	t: Armenian Dance	4.34
8. Third movement	:Uzbek Dance	8.54
9. Fourth movement	:Uzbek March	2.42
10. Fifth movement	:Lezghinka	2.45

Total time = 59.22

DORA SERVIARIAN-KUHN -- piano ARMENIAN PHILHARMONIC ORCHESTRA LORIS TJEKNAVORIAN



Concerto for Piano and Orchestra; Waltz for Wind Band; Polka for Wind Band; Dance Suite for Orchestra

Performers: Dora Serviarian-Kuhn, *piano*; Armenian Philharmonic Orchestra; Loris Tjeknavorian, *conductor*

Recording location: The Aram Khachaturian Hall, Yerevan, Armenia

Recording date: 24-25 October 1995

Picces in set: 1

Label and catalogue #: ASV CD DCA 964

(P) (C) 1996 ASV Ltd.







Aram Il'yich KHACHATURIAN

Spartacus (Suite No. 4) Masquerade • Circus • Dance Suite

St Petersburg State Symphony Orchestra Moscow Symphony Orchestra André Anichanov • Dmitry Yablonsky







8,550802 STEREO

Aram Il'vich KHACHATURIAN $(1903 \cdot 1978)$

Playing Time: 71'46"

DDD

Spartacus (Suite No. 4) Masquerade · Circus · Dance Suite

St Petersburg State Symphony Orchestra Moscow Symphony Orchestra* André Anichanov · Dmitry Yablonsky*

> (4:17)(3:43)

(4:39)

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Spartacus: Suite No. 4 11 Bacchante's Melancholy Dance 2 Spartacus Procession 3 Death of the Gladiator

[4] Call to Arms / Spartacus' Uprising (3:47)

Masquerade (Suite from the Drama)

5 Waltz (4:21)(3:54)Nocturne

7 Mazurka

(3:12)8 Romance

9 Gallop (3:14)10 Circus

(Music from the Ballet) (12:59)

Dance Suite* III Trans-Caucasian Dance (2:59)

H2 Armenian Dance (5:09)13 Uzbek Dance Tune (10:14)

14 Uzbek March (3:29)15 Lezehinka (3:01)

Reporded at the Studio One, St Petersburg Radio, Russia from 26th November to 2nd December 1994 (Tracks 1 - 4)

and from December 1993 to January 1994 (Tracks 5 - 10) and at Mosfilm Studio, Moscow, Russia, in December 1995 (Tracks 11 - 15). Producers: Andrew Wheeler (Tracks 1 - 10) / Betta International (Tracks 11 - 15)

Engineers: Seymon Shupai (Tracks 1 - 10) / Edvard Shakhnazarian and Vitaly Ivanov (Tracks 11 - 15)



NAXOS

hnh.com

(C) 5537

Cover Photo: M. E. Liepa as Crassus in Spartacus (Bolshoy Ballet, Moscow)

Spartacus: Suite No. 4; Masquerade Suite; Circus: Music from the **Ballet; Dance Suite**

Performers: St Petersburg State Symphony Orchestra; André Anichanov, conductor (Spartacus, Masquerade, Circus)

Moscow Symphony Orchestra; Dmitry Yablonsky, conductor (Dance Suite)

Recording location: St Petersburg Radio, Russia (Spartacus, Masquerade, Circus),

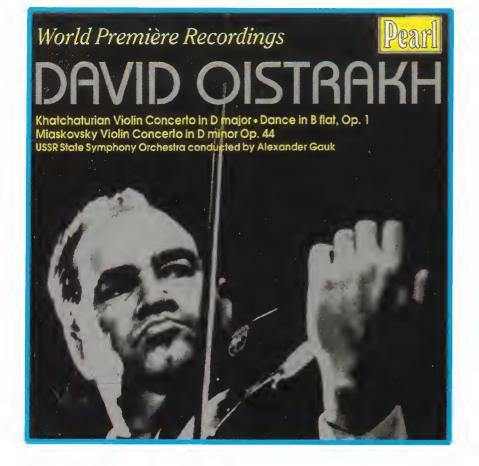
Mosfilm Studio, Moscow, Russia (Dance Suite)

Recording date: 36 November - 2 December 1994 (Spartacus), December 1993 -January 1994 (Masquerade, Circus), December 1995 (Dance Suite)

Pieces in set: 1

Label and catalogue #: Naxos 8.550802 (P) (C) 1996 HNH International Ltd.





DAVID OISTRAKH

KHACHATURIAN

Violin Concerto in D Major (1940) (34' 43")

- 1. Allegro con fermezza (14' 09")
- 2. Andante sostenuto (11' 06")
- 3. Allegro vivace (9' 17")
 (Rec. 1944, Moscow. Decca K 1082/6, dubbed from original recording on optical film, released 1944. USSR 014151/60, released 1946. Mats. 014151-6, 014152-5, 014153-5, 014158-4, 014159-3, 014160-4, 014155-6, 014156-4, 014157-3)
- Dance in B Flat, Op. 1 (4' 14")
 (Rec. c. 1945, Moscow, USSR 14248/9.
 Mats. 14248-6, 14259-6)

MIASKOVSKY

Violin Concerto in D Minor Op. 44 (1938) (36' 42")

- 5. Allegro (18' 40")
- 6. Adagio molto cantabile (10' 11")
- 7. Allegro molto Allegro scherzoso (7' 40") (Rec. 1939, Moscow. USSR 9660/3, 9676/81; Decca X 272/6. Mats. 9660-4, 9661-5, 9662-4, 9663-4, 9676-6, 9677-5, 9678-4, 9679-5, 9680-4, 9681-3)

Total playing time: 75' 53"

Tracks 1-3, 5-7: David Oistrakh, violin; USSR State Symphony Orchestra conducted by Alexander Gauk. Track 4: David Oistrakh, violin, with Abram Makarov piano.

Transfers: David Lennick.
Digital noise reduction: Graham
Newton.
Original 78s by courtesy of Peter
Fulop.

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GEMM CD 9295

PAVILIDN RECORDS LTD., Sparrows Green, Wadhurst, E. Sussex, England

Made in England

Concerto for Violin and Orchestra; Dance in B flat, Op. 1 for Violin and Piano

Performers: David Oistrakh, violin; Abram Makarov, piano; USSR State Symphony Orchestra;

Alexander Gauk, conductor

Other composers: Miaskovsky Recording location: Moscow

Recording date: 1944 (Concerto for Violin), 1945 (Dance)

Pieces in set: 1

Label and catalogue #: Pearl GEMM CD 9295

(P) 1997





	, (1.v	RV10071
	Leonid Kogan (violin)	L/ 100/1
	TCHAlkOVSKY, Pyotr Il'yich (1840-1893)	
	'Méditation' in D minor, Op. 42 No. 1	9:11
	Andrei Mytnik (piano)	
	Recorded 19 August 1952 Public Domain	
	PU30C DOMBAN	
	KHACHATURIAN, Aram Il'yich (1903-1978)	
	Three Pieces from 'Gayanch'	271
	2 Aysche's Dance (trans J. Heifetz)	2:54 3:36
	3 Gayaneh's Adagio 4 Salva Danca (trans. 1 Heifers)	3:30 2:17
	4 Sabre Dance (trans.]. Heifetz) Andrei Mytnik (piane)	****
	Recorded May 1950	
	Publisher: Boosey & Hawkes	
	GLAZUNOV, Alexander (1865-1936)	
	Three Pieces from 'Raymonda', Op. 57 5 Grand Adagio	4:15
	6 Waltz	1:33
	7 Interlude	3:5:4
	Andrei Mymik (piano)	
	Recorded 29 March 1950	
Phys.	Publisher: Belaieff	
	VLASOV, Vladimir (b. 1903)	
(1)	Five Pieces for Violin and Piano	
England Falls	8 Romance	3:29
STANTA	9 Waltz	2:17 1:35
Paragraph .	10 Folk Dance	4:38
The day of the	12 Scherzo	3:00
Respect Caffeed	Alexander Marakov (piano)	
A CONTRACTOR OF THE PARTY OF TH	Recorded January 1949	
	Publisher: Copyright Contro	
77	VITAVITATIDIAN Kama (h. 1930)	
(a. A	KHACHATURIAN, Karen (b. 1920)	
400	Sonata for Violin and Piano in G minor, Op. 1 13 I Allegro	7:36
All Control of	14 Il Audante	6-25
The state of the s	15 El Presto	5.50
Control of the second	Karen Kha haturian (piano)	T. 1-1-1-1-1-62-41
加热 (元)	Recorded 5 September 1947	Total playing time 62-41
	Publisher: Boosey & Hawkes © 1997 REVELATION © 1997 REV	CONT. ARRONT
	© 1997 REVELATION © 1997 REV	JELATION Jelian Cutta CCN 1 division of Telefar Records Ple
REVELATION	Records Ltd., 22 Tideway Yard, 125 Mortlake High Street, Lond	Engloper Torons Dublic 2. Fire
	Telstar Records (Irl) Ltd, Alexandra House, Earlsfort Centre, I	i avaluated biognosal from
\$ 15 St.	The copyright in these sound recordings is owned by and Fenix Entertainment Inc. M, Keynote Classics Ltd.,	RSTR Co. Ostankino
P. 10. 10. 10. 10. 10. 10. 10. 10. 10. 10	Design and Artwork: P. Linard Marketing an	Ad Advertising
The state of the s	Design and Artwork: I, builded dearnosing	id Mover dame

Gayaneh: Three Pieces for Violin and Piano

Performers: Leonid Kogan, violin; Andrei Mytnik, piano

Other composers: Tchaikovsky, Glazunov, Vlasov, Karen Khachaturian

Recording date: May 1950 (Khachaturian)

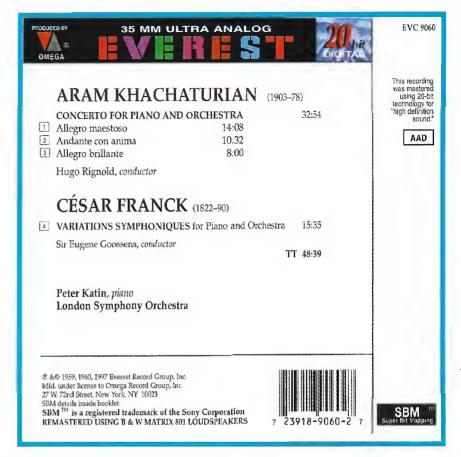
Pieces in set: 1

Label and catalogue #: Revelation RV 10071

(P) (C) 1997 Revelation







Concerto for Piano and Orchestra

Performers: Peter Katin, piano; London Symphony Orchestra; Hugo Rignold, conductor

Other composers: Franck

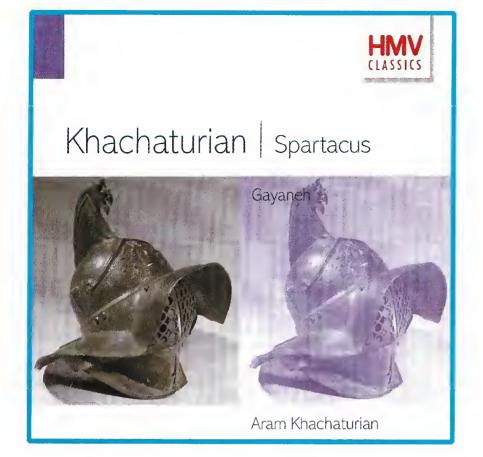
Recording location: Walthamstow Assembly Hall, London

Pieces in set: 1

Label and catalogue #: Everest EVC 9060

(P) (C) 1959, 1960, 1997 Everest Record Group, Inc.





		HMV 5 72143 2
	Aram Khachaturian 1903-1978	
	Spartacus	
F11	Variation of Aegina	8.05
	Adaglo of Spartacus and Phrygia	9.49
	The Entrance of Harmodius - Adagio of Aegina and Harmodius	7.29
[4]	Dance of the Gaditanae – The Rebels Approach	6.50
	Gayaneh	
[5]	Lezghinka	2.38
[6]	*	5.28
[7]	Storm	4.59
[8]	Sabre Dance	2.33
[9]		2.01
[10]	Invention	4,41
	London Symphony Orchestra	
	Aram Khachaturian ⊕ 1977/1988*	
	Masquerade	
[11]	Waltz	4.19
[12]	Gálop	2.48
	Philharmonia Orchestra	
	Efrem Kurtz ⊚ 1964/1993*	
	Dmitri Shostakovich 1906-1975	
[13]	The Gadfly Romance	6.35
	Martin Milner violin	
	Hallé Orchestra	
	Owain, Arwel Hughes # 1984	
		Total playing time 68.50
(f) as si	nown. The copyright in these sound recordings is owned by EMI Records Ltd. *Digital remastering in Invistion ® 1997 by EMI Records Ltd. © EMI Records Ltd., 1997	as shown by EMI Records Ltd.

Spartacus: Excerpts; Gayaneh: Excerpts; Masquerade Suite: Waltz, Galop

Performers: London Symphony Orchestra; Aram Khachaturian, *conductor* (Spartacus, Gayaneh)

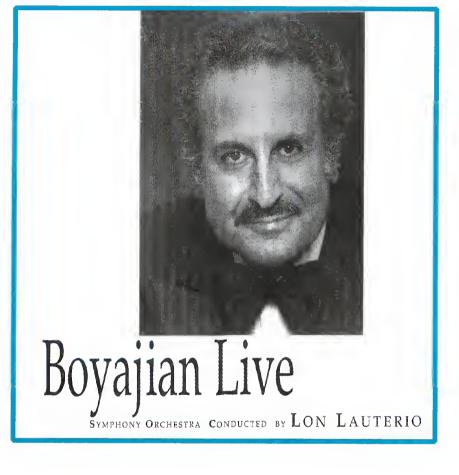
Philharmonia Orchestra; Efrem Kurtz, conductor (Masquerade)

Other composers: Shostakovich

Pieces in set: 1

Label and catalogue #: HMV Classics HMV 5 72143 2 This compilation (P) (C) 1997 by EMI Records Ltd.







Concerto for Piano and Orchestra

Performers: Armen Boyajian, piano; Symphony Orchestra; Lon Lauterio, conductor

Title of CD: Boyajian Live

Other composers: Saint-Saëns, Schubert-Liszt, Liszt, Liszt-Busoni, Tchaikovsky,

Rossini, Sibelius, Copland, d'Indy

Recording location: John Harms Center for the Performing Arts in Englewood, New Jersey

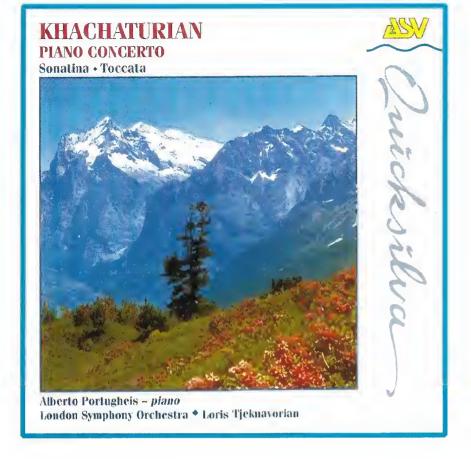
Recording date: 1 April 1979, live performance (Khachaturian)

Pieces in set: 4

Label and catalogue #: DIDX 048119-2

(P) (C) 1997 Armen Boyajian







Concerto for Piano and Orchestra; Sonatina for Piano; Toccata for Piano

Performers: Alberto Portugheis, *piano*; London Symphony Orchestra; Loris Tjeknavorian, *conductor*

Pieces in set: 1

Label and catalogue #: ASV CD QS 6206

(P) 1987 ASV Ltd.(C) 1997 ASV Ltd.









DRC 3016

Russian Piano Music and the World of Childhood La musique russe pour piano et le monde de l'enfance

Serge Prokofiev «Pièces pour enfants» Op. 65 (1935)

1 Matin 1'42 2 Promenade 0'57 3 Historiette 1'46 4 Tarantelle 1'08 5 Repentirs 1'47 6 Valse 1'04 7 Cortège de sauterelles 1'04 8 La pluie et l'arc-en-ciel 1'10 9 Attrape qui peut 1'00 10 Marche 0'57 11 Soir 2'21 12 Sur les prés la lune se promène 1'32

Aram Khatchaturian «Album d'enfants» Cahier I (1947) Children's Album Book I · Kinderalbum Heft I

13 Andantino l'32 14 Aujourd'hui, pas de promenade 0'50 15 Liado est malade 2'05 16 L'anniversaire 1'42 17 Etude 1'37 18 Tableau musical 1'49 19 Invention (Adagio du ballet «Gayané») 3'27 20 Fugue 1'46 21 La cavalerie 1'11 22 Thème populaire 2'38

Alexandre Gretchaninoff «Historiettes pour piano» Op. 118 (1929)

23 Primavera 1'42 24 Solitude 1'17
25 Sur la prairie verte 0'30 26 L'ombre 1'55
27 Refrain joyeux 0'53 28 Conte terrible 2'02
29 Consolation 1'14 30 Orphelin 1'43
31 En dansant 0'51 32 Heureux évènement 0'45
33 Orientale 1'29 34 Les nuages errants 1'18

Christian Favre, piano

TT = 53'13

(P) & (C) 1997, DORON Music, Switzerland - Made in Switzerland by CD Plant-Tooval SA

Children's Album Book I for Piano

Performer: Christian Favre, piano

Title of CD: Russian Piano Music and the World of Childhood

Other composers: Prokofiev, Grechaninov

Recording location: Théâtre de Grand-Champ, Gland, Switzerland

Recording date: 7 July 1995

Pieces in set: 1

Label and catalogue #: Doron Music DRC 3016

(P) (C) 1997 DORON Music, Switzerland





CD DCA 966 Made & printed in England ARAM IL'YICH KHACHATURIAN (1903-1978) PEPO (1934) 3.37 1. Overture 2. Pepo's song 1.44 **UNDYING FLAME (1956)** 3. Introduction (Overture) 1.15 1.08 4. Bruno's return to his homeland 2.01 5. Rebels capture Bruno in the forest 6. Bruno at the consistory court 2.06 3.24 7. Banishment and wanderings 1.27 8. Dance before the Queen 1.42 9. The battle and Christ 3.28 10. Finale SECRET MISSION (1950) 2.01 11. Overture 2.02 12. The pilot 2.30 13. The Ardennes 2.43 14. Surrender 1.40 15. Armaments - Finale **ADMIRAL USHAKOV (1953)** 2.29 16. Overture 2.24 17. Battle 4.42 16. Funeral 19. Russian sailors in Naples (The review of the fleet) 2.43 3.28 PRISONER No.217 (1945) 4.21 21. Overture 3.45 22. Murder 2.18 23. In the prison 7.39 24. Work - Recapitulation - Finale Total time = 66.35 ARMENIAN PHILARMONIC ORCHESTRA LORIS TJEKNAVORIAN

Film Music (Pepo; Undying Flame; Secret Mission; Admiral Ushakov; Prisoner No. 217)

Performers: Armenian Philharmonic Orchestra; Loris Tjeknavorian, *conductor* **Recording location:** The Aram Khachaturian Hall, Yerevan, Armenia

Recording date: 22-23 October 1995

LOFIS ТЈЕКИДУОГІДИ

Pieces in set: 1

Label and catalogue #: ASV CD DCA 966

(P) (C) 1997 ASV Ltd.





KHACHATURIAN

DDD 8.550799

Piano Concerto Concert Rhapsody

Oxana Yablonskaya, Piano Moscow Symphony Orchestra Dmitri Yabionsky





8.550799

STEREO

Aram Il'yich KHACHATURIAN (1903 - 1978)

Playing Time: 59'23"

DDD

Oxana Yablonskaya, Piano Moscow Symphony Orchestra Dmitri Yablonsky

Piano Concerto in D Flat Major

Allegro ma non troppo e maestoso

(14:23)

Andante con anima

(11:08)

Allegro brillante

(9:29)

Concert Rhapsody for Piano and Orchestra in D Flat Major (24:23)



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Recorded at Mosfilm Studio, Moscow, in December, 1995. Release and production coordination: Encore Consultants Producer: Betta International, Inc. Engineers: Edvard Shakhnazarian / Vitaly Ivanov

Editor: Louboy Volosiuk

Music Notes: Ates Orga

Cover Painting: Pearl by Mikhail Vrubel

English Text / Deutscher Text Texte en français



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Concerto for Piano and Orchestra; Concerto Rhapsody for Piano and Orchestra

Performers: Oxana Yablonskaya, piano; Moscow Symphony Orchestra;

Dmitri Yablonsky, conductor

Recording location: Mosfilm Studio, Moscow

Recording date: December 1995

Pieces in set: 1

Label and catalogue #: Naxos 8.550799 (P) (C) 1997 HNH International Ltd.







Sonata-Fantasy for Cello

Performer: Howard Penny, cello

Other composers: Cassadó, Henze, Ibert, Glynn

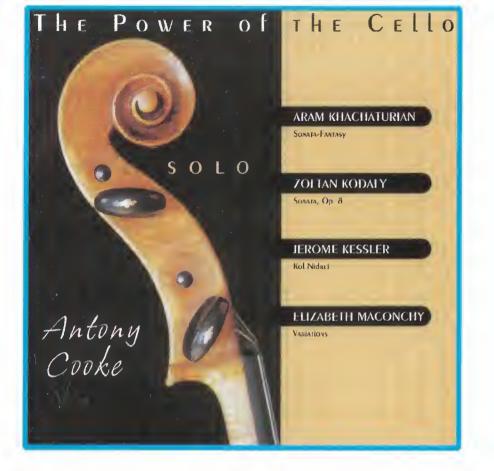
Recording location: ABC Studio 200 **Recording date:** 27-29 December 1995

Pieces in set: 1

Label and catalogue #: Tall Poppies TP103

(P) (C) 1997 Tall Poppies Records







Sonata-Fantasy for Cello

Performer: Antony Cook, cello

Other composers: Kodály, Kessler, Maconchy

Recording location: Studio 47, Hollywood, California

Recording date: 1997

Pieces in set: 1

Label and catalogue #: Resort Classic RC 3003-2

(P) (C) 1997 Resort Productions, California





CDEA 5506 Moura Lympany ADD KHACHATURIAN: Piano Concerto Allegro ma non troppo e maestoso 14:17 9:39 Andante con anima Allegro brillante London Symphony Orchestra · Anatole Fistoulari recorded: 16 May 1945, Kingsway Hall, London: Decca K1145-8 (AR9423/30) BALAKIREV: Islamey 8:13 recorded: 19 April 1947, Decca Studios, West Hampstead Decca K1793 (AR 11167/8) F POULENC: Novelette No.1 3:20 2:25 DOHNANYI: Capriccio in F minor Digitally remastered recorded: 17 February 1943, Decca Studios, West Hampstead from the original Decra M556 (DR7229/30) 78rpm pressings by MICHAEL J. DUTTON MENDELSSOHN: Capriccio brillant in B minor, op.22 9:01 National Symphony Orchestra · Boyd Neel recorded: 15 March 1945, Kingsway Hall, London Decca K1191 (AF9206/7) DUTTON LABORATORIES PO Box 576 MENDELSSOHN: Rondo brillant in E flat, Op.29 8:38 Harrow, Middlesex HA3 6YW England London Symphony Orchestra · Royalton Kisch recorded: 28 October 1947 Kingsway Hall, London Printed in Cermany Decca K1806 [not assued] (AR11713/4] - previously unpublished [63:50] Mastered at DUTTON LABORATORIES Design: DESIGN & PRINT - Oxford Photo: EMI This compilation and Digital remastering

Concerto for Piano and Orchestra

Performers: Moura Lympany, piano; London Symphony Orchestra;

Anatole Fistoulari, conductor

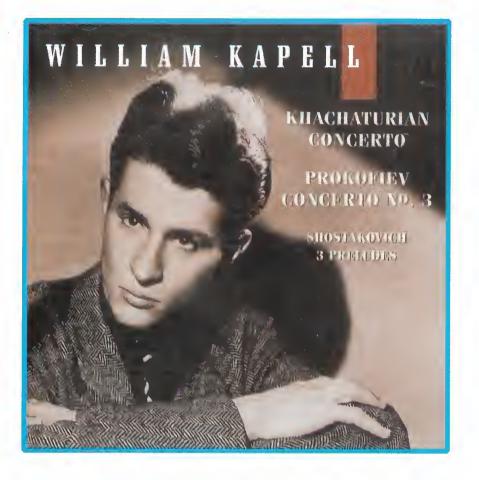
Other composers: Balakirev, Poulenc, Dohnányi, Mendelssohn Recording location: Kingsway Hall, London (Khachaturian)

Recording date: 16 May 1945 (Khachaturian)

Pieces in set: 1

Label and catalogue #: Concert Classics CDEA 5506 (P) (C) 1998 Dutton Laboratories, Middlesex, England





Kapell made a splash with the flery Khachaturlan Concerto, and his landmark recording enjoyed a surprising success as a jukebox favorite. This version of the Shostakovich Preludes is issued here for the first time in any format.

Sergel Prokoffey (1891-1953)

[1]=[9] Concerto No.3, Op.26 in C/C-dur/ut majeor Dallas Symphony Orchestra Antal Doratt, conductor

Aram Khachaturian (1903-78)

[10]-[12] Concerto (1936)* 35:36 Boston Symphony Orchestra Serge Kousseylizky, canductor

Dmltrl Shostakovich (1906-75)

Preindes, Op.34***

[13] No. 14 in R-Flat Minor/es-moll/ml bémol mineur 2:14 No. 10 in G-Sharp Minor/ets-moll/do dièse mineur 1:45

51 No.5 in D/D-dur/ré majeur 0:26

William Kapell, piano (Recorded 1945, 1946, 1949)

The PMG logo is a trademark of PMG Music, Other Trik(s) @Registered Marcafst Registradato General Electric Company, USA, except Red Scale* BMG Music, * © 1998, RMG Ratert (Buriet) # © 1990, RMG Entertainment, * Distributed in the Patiend States by RMG Distribution; a Unit of FMG Entertainment, 1740 Reporting, New York, New York, Point (100) * Protect in USA

† First Release Produced by Richard Mohr

25:12

* Macklin Morrow & Richard Gilbert

**Richard Gilbert Recording Engineer: Fred Lynch [1]-[12]

> Reissne produced by Jon M. Samuels

Total Playing Time: 65:25

ASCAP

ADD Mono

Digitally remastered in 20-bit technology using a customized Studer transport with Cello electronics and universally compatible CV22* Smorr CD Enemaing

BAIG

09026-68003-2



Concerto for Piano and Orchestra

Performers: William Kapell, piano; Boston Symphony Orchestra;

Serge Koussevitzky, conductor

Title of CD: William Kapell Edition Volume Four

Other composers: Prokofiev, Shostakovich

Recording location: Symphony Hall, Boston (Khachaturian)

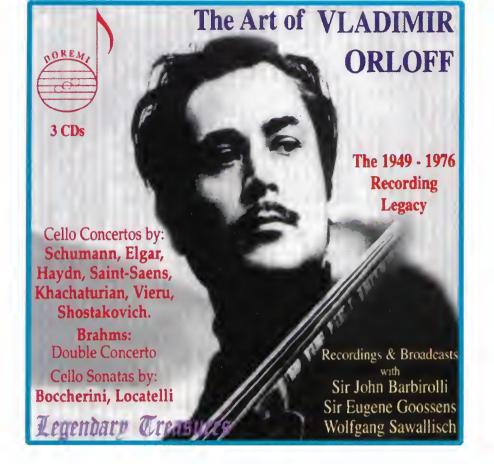
Recording date: 19 April 1946 (Khachaturian)

Pieces in set: 1

Label and catalogue #: RCA Red Seal 09026-68993-2

(P) (C) 1998 BMG Entertainment, New York





The Art of **VLADIMIR ORLOFF** CD1: Robert Schumann: Cello Concerto in A major Op. 129 (Recorded 1962) The Bucharest Symphony Orchestra, Mircea Cristescu, conductor Anatol Vieru: Cello Concerto (1962) world premiere recording (Recorded 1962) The "George Enescu" Philharmonic Orchestra, Mircea Cristescu, conductor Edward Elgar: Cello Concerto in E minor Op. 85 The Hallé Symphony Orchestra. Sir John Barbirolli, conductor Live broadcast: August 9, 1968 from The Promenade Concerts, Royal Albert Hall, London. Luigi Boccherini: Sonata No. 6 in A (Recorded 1952, with Alfred Holecek) CD 2: Joseph Haydn: Cello Concerto in C major Hob. VIIb No. 1 (Live broadcast: Feb. 1970) Vienna "Tonkünstler" Orchestra, Walter Weller, conductor Johannes Brahms: Double Concerto in A minor Op. 102 (Live broadcast: Dec. 15, 1968) 31:48 Josef Sivo, Violin: Vienna Symphony Orch., Wolfgang Sawallisch, Conductor Pietro Locatelli: Sonata in D major (Recorded 1976, with Marian Friedman)

CD 3: Camille Saint-Saëns: Cello Concerto in A minor Op. 33 (Recorded 1949)

The Bulgarian National Radio Symphony Orchestra, Vasil Stefanov, conductor Aram Khachaturian: Cello concerto in Eminor (1946) (Recorded 1956)

The "George Enescu" Philharmonic Orchestra, Sir Eugene Goossens, conductor

Dmitri Shostakovich: Cello Concerto No.1 Op. 107 (Live broadcast: May 5, 1970)

Orchestre Philharmonique de l'O.R.T.E., Paris, Jean Perisson, conductor

Digital remastering and sonic restoration: Jacob Harmoy at the DOREMI Digital Audio Mastering Laboratory



DLC Restoration ©DOREMI 1998 ₱ DOREME 1998 ADD

3 CDs: Total Time 3h:54m:9s



26:33

14:40

28:39

8.38

17.34

18:36

34:11

26:05

Concerto for Cello and Orchestra

Performers: Vladimir Orloff, cello; The "George Enescu" Philharmonic Orchestra;

Sir Eugene Goossens, conductor

Title of CD: The Art of Vladimir Orloff

Other composers: Schumann, Vieru, Elgar, Boccherini, Haydn, Brahms, Locatelli,

Saint-Saëns, Shostakovich

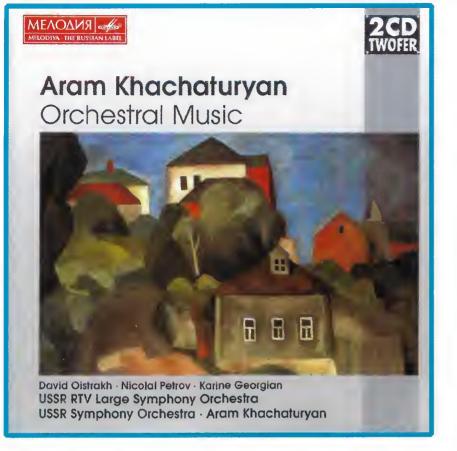
Recording date: 1956 (Khachaturian)

Pieces in set: 3

Label and catalogue #: Doremi DHR-7711/3

(P) (C) 1998 Doremi







Symphony No. 1; Concerto for Violin and Orchestra; Concerto Rhapsody for Piano and Orchestra; Concerto Rhapsody for Cello and Orchestra; Gayaneh: Excerpts; Spartacus: Adagio

Performers: David Oistrakh, *violin*; Nicolai Petrov, *piano*; Karine Georgian, *cello*; USSR Symphony Oichestra (Symphony No. 1, Gayaneh, Spartacus); USSR RTV Large Symphony Orchestra (Concerto for Violin and Orchestra, Concerto Rhapsody for Piano and Orchestra, Concerto Rhapsody for Cello and Orchestra); Aram Khachaturian, *conductor*

Recording location: Grand Hall of the Moscow Conservatory, live performance (Symphony No. 1), Moscow (Concerto for Violin and Orchestra, Concerto Rhapsody for Piano and Orchestra, Concerto Rhapsody for Cello and Orchestra), Grand Hall of the Moscow Conservatory, live performance (Gayaneh, Spartacus)

Recording date: 1975 (Symphony No. 1, Concerto Rhapsody for Piano and Orchestra, Concerto Rhapsody for Cello and Orchestra, Gayaneh, Spartacus), 1965 (Concerto for Violin and Orchestra)

Pieces in set: 2 Label and catalogue #: Mclodiya 74321 59056 2 (P) 1965, 1975, 1979 Mclodiya (C) 1998 BMG Entertainment







Poem to Stalin; Ode in Memory of Lenin; Three Concert Arias

Performers: Galina Boiko, *soprano*; State Cinematographic Symphony Orchestra and Belarus State Chorus; Walter Mnatsakanov, *conductor*

Recording location: Mosfilm Studios, Moscow

Recording date: February 1996

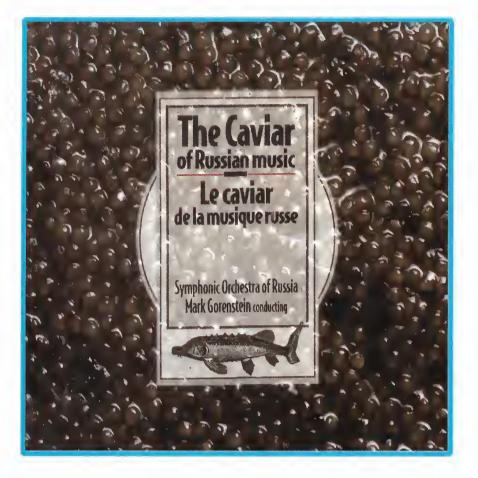
Pieces in set: 1

Label and catalogue #: Citadel CTD 88131

(P) 1998 Citadel Records Corporation

(C) 1998 Russian Disc





The Caviar of Russian Music Le caviar de la musique russe

Mikhail GUNKA (1804-1857)

1 Overture to Ruslan and Lyudmila / Ouverture de Rouslan et Ludmila 4.53

Modest MUSSORGSKY (1839-1881)

2 Prelude to Khovantchina (orch. Shostakovich) / Prélude de La Khovantchina (version Chostakovitch) 7:13

Piotr Ilyitch TCHAIKOVSKY (1840-1893)

3 Marche-miniature from Suite No. 1 / Marche-miniature de la Suite N° 1 2.27

[4] Introduction to The Sleeping Princess / Introduction de La Belle au Bois dormant 5:20

Sergey PROKOFIEV (1890-1953)

[5] Capulets and Montagues, from Romeo and Juliet / Les Capulet et les Montaigu, extrait de Roméo et Juliette 4:34

6 Mazurka, from Eugene Onegin / Mazurka, extraite d'Eugène Onéguine 2:27

[7] Polka, from Eugene Onegin / Polka, extraite d'Eugène Onéguine 1:58

8 Waltz, from Cinderella / Valse, extraite de Cendrillon 3:38

Alexander MOSSOLOV (1900-1973)

2 Zavod ("The Iron Foundry") ("Les Fonderies d'acier") 3:38

Dimitri KABALEVSKY (1904-1987)

Four excerpts from *The Comedians J* Quatre extraits des *Comédiens*:

1. Prologue 1:30 1 2. March/Marche 1:22 1 3. Intermezzo 1:16 1 4. Scherzo 2:16

Aram KHATCHATURIAN (1904-1978)

Two excerpts from Mascarade / Deux extraits de Mascarade :

1. Waltz/Valse 4:19 15 2. Nocturne 5:09

Two excerpts from Gayaneh / Deux extraits de Gayaneh:

16 1. Lezghinka 2:52 17 2. Sabre-Dance / Danse du sabre 2:15

Dimitri SHOSTAKOVICH (1906-1975)

Ballet Suite No. 1/Suite de ballet N°1

1:44 Valse lyrique 2:38 Danse 2:01 Romance 2:48 Delka 1:44

22 Valse-badinage 3:17 23 Galop 1:43

Symphonic Orchestra of Russia / Orchestre symphonique de Russie

Mark GORENSTEIN conducting / direction

Violin / violon solo: Kirill KHIMTCHENKO (15)

Masquerade Suite: Waltz, Nocturne; Gayaneh: Lezghinka, Sabre Dance

Performers: Kirill Khimtchenko, violin; Symphonic Orchestra of Russia;

Mark Gorenstein, conductor

Title of CD: The Caviar of Russian Music

Other composers: Glinka, Mussorgsky, Tchaikovsky, Prokofiev, Mossolov,

Kabalevsky, Shostakovich

Recording location: Studios Mosfilm, Moscow

Recording date: December 1996

Pieces in set: 1

Label and catalogue #: Saison Russe RUS 288 1 49

(P) 1998 Saison Russe





CAPRICCIO 10 817/18 COMPACT DISC 1 175'471 COMPACT DISC 2 161'031 Tanz des Crassus / Crassus's Donce III Nr. 1 Einlestung / Introduction (13'06) Tanz der gadinitischen Mädchen und Sieg des Spurtacus (7'19) I Nr. 2&3 Marsch der Gladistoren & Agyptische Tanzenin (4'32) March of the gladiators & the Egyptian dancing-girl Doner of the Gaditanian maidens and Spartacus's victory Kampf des Spartacus gegen Crassus Tanz der Phrygia und Szene der Trennung (606) (2'42) Phrema's dance & scene of senuration Tanz der griechischen Sklaven | Dance of the Greek slaves (226) [4] Nr 1 Szene Crassus und Aegina / Scene Crassus und Aegina Szene und Tanz mit den Crotales Scene and dance with the Cratales Zirkus I Bustle (5'34) 1 Nr 2 Etrusk acher Tanz / Etruscun dance (2'06) Adagio. Spartarus und Phrygia (9'23) Variation der Aegina und Bacchanal (3'54) [] Nr 4 Szene / Scene (1/04) Aegina's variation and Bucchanal 1 Nr 5 Auftritt des Spartacus i Entry of Spartacus (6'43) Kampl der Androbaten I Fight of the blindfold gladiators (288)Auftritt der Kauffeute - gemeinsamer Tanz Entry of the Merchants - general dante IN Nr 6 (1'56) Tod des Gladiators | Gladiator's death (5'35) W Nr. 11 & 12 Aufstand der Sklaven & Jubel der Phrysia (338) Tunz der Aegina i Aegina's dance Revolt of the states & Phrygia's jubilation 10 Nr 5 Gemeinsamer Tanz / General dunce (1147) Auftritt des Spartacus, Streit und Verrat des Harmodius (3'23) [ff] Nr. 1 & 2 Via Appas & Tanz des Butten und Hirtin The Via Appas & Dance of the shepherd and shepherdess Entry of Spartacus, awarrel and Harmodius's treachers Letzter Kampf ! Final buttle Variation der Skluven & Tanz auf den Schilden (a'45) M Nr. 11 Lauf des Spartacus ' Spartacus's path (2'43) Slaves' variation & Dance on the shields Tod des Spartacus und Requient B Nr 12 (713) Ankunft des Spartaeus und seine Erzahlung (3'39)Drath of Spartacus and Requiem Arrival of Sportness and his narretus Abschied you Spartacus und Phrygia (207) Parting of Spariseus and Phrygia DEUTSCHES SYMPHOME-ORCHESTER BERLIN Einleitung und Tanz der Nymphen (2'09) RIAS-KAMMERCHOR Introduction and Dance of the symphs Tanz der Aegina / Aegina's dance (2'43)MICHAIL JUROWSKI Adagoo Aegina und Crassiia. (0'11) DIRIGENT/CONDUCTOR (458) COPRODUKTION DEUTSCHLANDRADIO BERLIN & CAPRICCIO (K) 8748 DIDID DIBITAL RECORDING (P) 1998 CAPRICCIO - EIN PRODURT DER DELTA MUSIC GMBH D-50226 FRECHEN - MADR AN GERMANN

∼ ARAM KHACHATURIAN (1903–1978)

Spartacus

(In the Bolshoi Theatre Moscow version)

Performers: Deutsches Symphonie-Orchester Berlin; Rias-Kammerchor;

Michail Jurowski, conductor

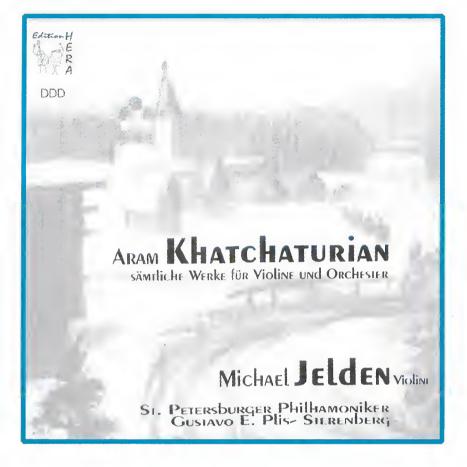
Recording location: Jesus Christus-Kirche, Berlin-Dahlem **Recording date:** 6-9 February 1996, 14-18 February 1997

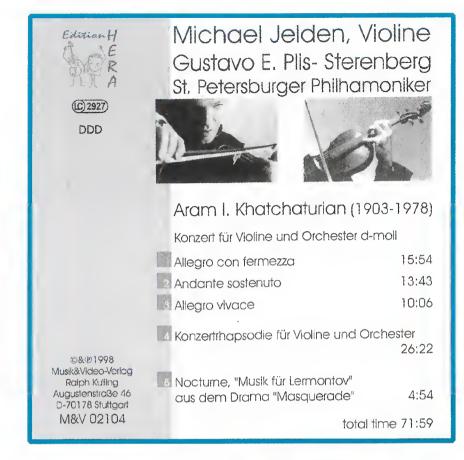
Pieces in set: 2

Label and catalogue #: Capriccio 10 817/18

(P) 1998 Capriccio







Concerto; Concerto Rhapsody; Masquerade: Nocturne for Violin and Orchestra

Performers: Michael Jelden, violin; St. Petersburger Philharmoniker;

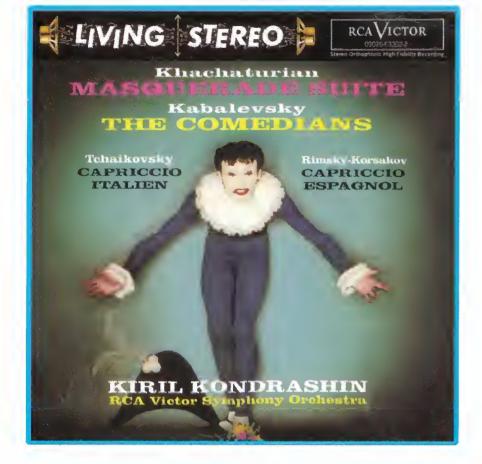
Gustavo E. Plis-Sterenberg, conductor

Recording location: St. Petersburg Recording date: 21-23 October 1997

Pieces in set: 1

Label and catalogue #: Edition Hera 02104 (P) (C) 1998 Musik&Video-Verlag Ralph Kulling







Masquerade Suite

Performers: RCA Victor Symphony Orchestra; Kiril Kondrashin, conductor

Other composers: Kabalevsky, Tchaikovsky, Rimsky-Korsakov

Recording location: Manhattan Center, New York City Recording date: 30 October 1958 (Khachaturian)

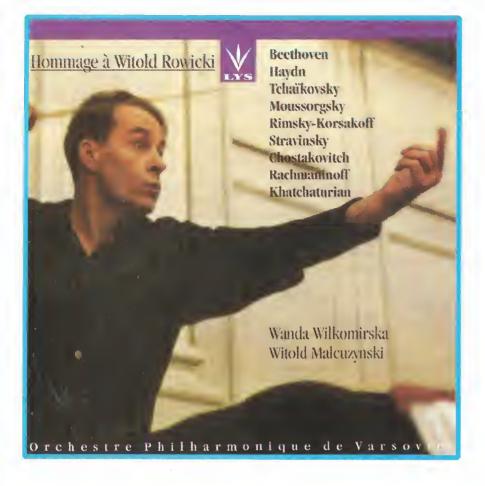
Pieces in set: 1

Label and catalogue #: RCA Victor 09026-63302-2

(P) 1999 BMG Entertainment

(C) 1999, 1993, 1960, 1959 BMG Entertainment







Concerto for Violin and Orchestra

Performers: Wanda Wilkomirska, violin; Warsaw Philharmonic Orchestra;

Witold Rowicki, *conductor* **Title of CD:** Hommage à Witold Rowicki

Other composers: Beethoven, Haydn, Tchaikovsky, Mussorgsky, Rimsky-Korsakov,

Stravinsky, Rachmaninov, Shostakovich

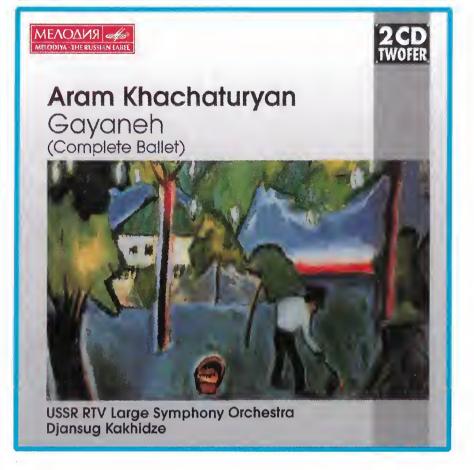
Recording date: 1960-1967

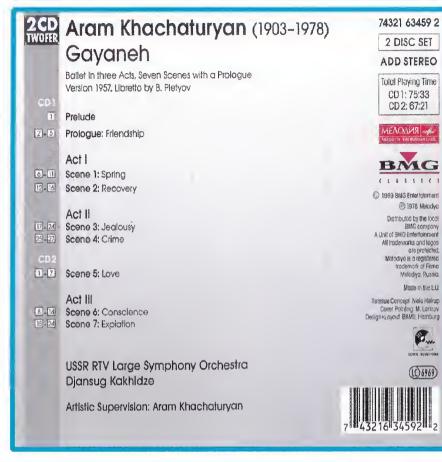
Pieces in set: 6

Label and catalogue #: LYS 562-567

(P) 1999 Dante Productions







Gayaneh

Performers: USSR RTV Large Symphony Orchestra; Djansug Kakhidze, conductor

Recording location: Moscow

Recording date: 1977

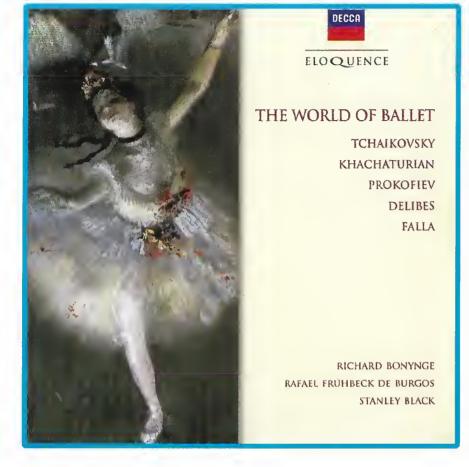
Pieces in set: 2

Label and catalogue #: Melodiya 74321 63459 2

(P) 1978 Melodiya

(C) 1999 BMG Entertainment





PYOTR ILYICH TCHAIKOVSKY (1840-1893)

THE NUTCRACKER

Miniature Overture 3'26
Dance of the Sugar Plum Fairy 2'29
Waltz of the Flowers 6'42

National Philharmonic Orchestra Richard Bonynge

LÉO DELIBES (1836-1891)

COPPÉLIA

4 Prelude and Mazurka 5'12
 5 Valse Lente 2'02

L'Orchestre de la Suisse Romande Richard Bonynge

PYOTR ILYICH TCHAIKOVSKY

THE SLEEPING BEAUTY

Valse 4'48"Rose" Adagio 6'34

National Philharmonic Orchestra Richard Bonynge

FRÉDÉRIC CHOPIN (1810-1849)

LES SYLPHIDES (Orch. Roy Douglas)

Prelude 2'07
Grande Valse Brillante 5'44

National Philharmonic Orchestra Richard Bonynge

Total timing: 74'02

PYOTR ILYICH TCHAIKOVSKY

SWAN LAKE

 10
 Scène - Act II
 2'56

 11
 Danse des petits cygnes
 1'28

 12
 Valse
 6'56

National Philharmonic Orchestra Richard Bonynge

ARAM KHACHATURIAN (1903-1978)

GAYANEH

3 Sabre Dance 2'33

London Symphony Orchestra Stanley Black

SERGEI PROKOFIEV (1891-1953)

ROMEO AND JULIET

Dance of the Knights 5'09

Cleveland Orchestra Lorin Maazel

ARAM KHACHATURIAN

SPARTACUS

Adagio of Spartacus and Phrygia 9'58
London Symphony Orchestra

Stanley Black

MANUEL DE FALLA (1876-1946)

EL AMOR BRUJO

/ L'AMOUR SORCIER

Ritual Fire Dance 4'24

New Philharmonia Orchestra Rafael Frühbeck de Burgos

Gayaneh: Sabre Dance; Spartacus: Adagio of Spartacus and Phrygia

Performers: London Symphony Orchestra; Stanley Black, conductor

Title of CD: The World of Ballet

Other composers: Tchaikovsky, Delibes, Chopin, Prokofiev, de Falla

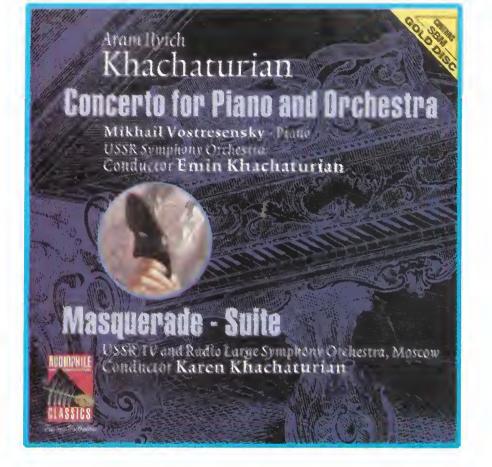
Pieces in set: 1

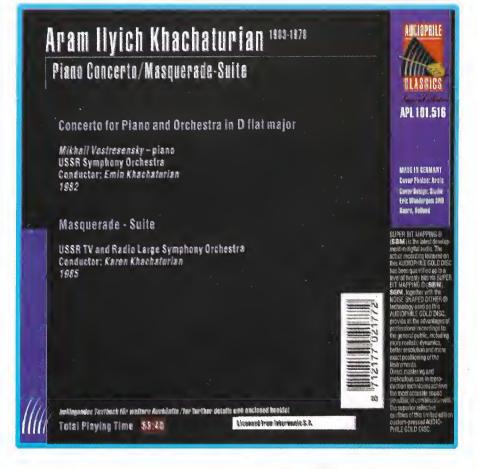
Label and catalogue #: Decca 458 167-2

(P) 1975 (Gayaneh), 1978 (Spartacus) The Decca Record Company Limited, London

(C) 1999 Universal Music Australia Pty Ltd.









Performers: Mikhail Voskresensky, *piano*; USSR Symphony Orchestra; Emin Khachaturian, *conductor* (Concerto)

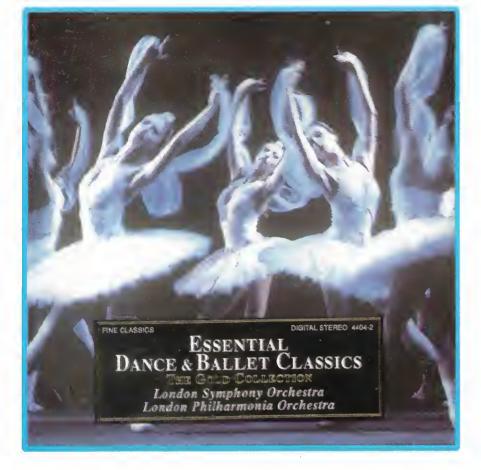
USSR TV and Radio Large Symphony Orchestra; Karen Khachaturian, *conductor* (Masquerade)

Recording date: 1982 (Concerto), 1985 (Masquerade).

Pieces in set: 1

Label and catalogue #: Audiophile Classics APL 101.516 (P) 1999 IMC Music Ltd.







Gayaneh: Sabre Dance

Performers: London Symphony Orchestra; Philip Gibson, conductor

Title of CD: Essential Dance & Ballet Classics

Other composers: Delibes, Saint-Saëns, Gounod, de Falla, Weber, Ravel,

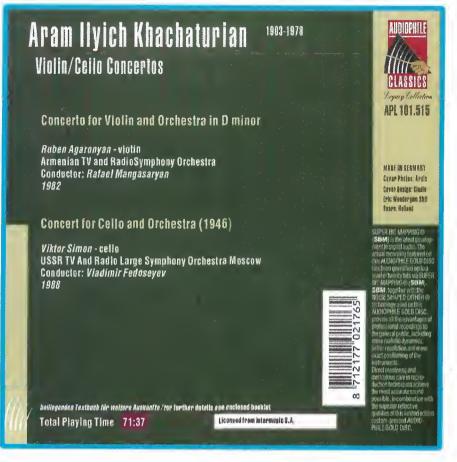
Bizet, Brahms, Ponchielli, Tchaikovsky

Pieces in set: 1

Label and catalogue #: Fine Classics 4404-2 (P) (C) 1999 Fine Tune / Recording Arts







Concerto for Violin and Orchestra; Concerto for Cello and Orchestra

Performers: Ruben Aharonyan, *violin*; Armenian TV and Radio Symphony Orchestra; Rafael Mangasarian, *conductor* (Concerto for Violin) Viktor Simon, *cello*; USSR TV and Radio Large Symphony Orchestra; Vladimir Fedoseyev, *conductor* (Concerto for Cello)

Recording date: 1982 (Concerto for Violin), 1988 (Concerto for Cello)

Pieces in set: 1

Label and catalogue #: Audiophile Classics APL 101.515 (P) 1999 IMC Music Ltd.





ARAM KHACHATURIAN (1903-78) CELLO CONCERTO in E MINOR CONCERTO-RHAPSODY FOR CELLO & ORCHESTRA IN D MINOR

Marina Tarasova (cello) Symphony Orchestra of Russia conductor Veronika Dudarova

Concerto for Cello in E Minor

1.	I. Allegro moderato	17.45		
2.	II. Andante sostenuto - attaca	8.11		
3.	III. Allegro	10.24		
Concerto-Rhapsody for Cello & Orchestra in D minor				
	Andante sostenuto e pesante - allegro vivace	9.45		
5.	Adagio	4.32		
	Allegro animato	12.19		

Total playing time 63.22

DDD

Recorded: Moscow Radio Studio 5, 1994 Executive Producer: Jackie Campbell Engineer: Lubov Doronina

Concerto for Cello and Orchestra; Concerto Rhapsody for Cello and Orchestra

Performers: Marina Tarasova, cello; Symphony Orchestra of Russia;

Veronika Dudarova, conductor

Recording location: Moscow Radio Studio 5

Recording date: 1994

Pieces in set: 1

Label and catalogue #: Regis RRC 1094





2 il Allegro molto 9.56
3 ill Adagio 13,37
4 IV Allegro vivace 14.01

Khachaturian
Gayaneh - Ballet Suite
5 Gopak 3.01
6 Sabre Dance 2.20
7 Ayesha's Dance 2.48
8 Dance of the Rose-Maidens 2.18
9 Lezghinka 2.30

Royal Philharmonic Orchestra

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www.emiclassics.com

Yuri Temirkanov



Gayaneh: Suite

Performers: Royal Philharmonic Orchestra; Yuri Temirkanov, conductor

Other composers: Rachmaninov

Pieces in set: 1

Label and catalogue #: EMI Classics 5 73241 2

This compilation & digital remastering (P) (C) 1999 by EMI Records Ltd.



Кндендтцпідн



SPARTACUS

ΒΛΙΙΣΤ SUITΣS

ARMENIAN PHILHARMONIC ORCHESTRA

LOFIS TJEKNAVOFIAN

KHACHATURIAN

(1903-1978)

SPARTACUS

SUITE No.1

	SUITE NO. 1		
1.	First movement ,	: Introduction and Dance of Nymphs	4.38
2.	Second movemen	t: Introduction, Adagio of Aegina and	
		Harmodius	6 45
3.	Third movement	: Variation of Aegina and Bacchanalia	3.07
4.	Fourth movement	: Scene and Dance of Crotalums	4.03
5,	Fifth movement	: Dance of the Gaditanae and Victory of	
		Spartacus	7.26
	SUITE No.2		
6.	First movement	: Adagio of Spartacus and Phrygia	8.59
7.	Second movemen	t: Entrance of Merchants, Danco of Roman	
		Courtesan, General Dance	6.18
8.	Third movement	: Entrance of Spartacus, Quarrel,	
		Harmodius' Treachery	5.11
9.	Fourth movement	: The Dance of the Pirates	1.15
	SUITE No.3		
Ю.	First movement	: In the Market Place	2.47
11.	Second movement	t: Dance of the Ethiopian Boy and Dance of	
		the Grecian Slave	2.28
12.	Third movement	. Dance of the Egyptian Maidens	3.29
13.	Fourth movement	: Phrygia's Prophecy and Farewell to	
		Spartacus, Parting of Spartacus and Phrygia	5.11

ARMENIAN PHILHARMONIC ORCHESTRA LORIS TJEKNAVORIAN

14. Fifth movement ; Sword Dance

Spartacus: Suites Nos. 1, 2, 3

Performers: Armenian Philharmonic Orchestra; Loris Tjeknavorian, *conductor* **Recording location:** The Aram Khachaturian Hall, Yerevan, Armenia

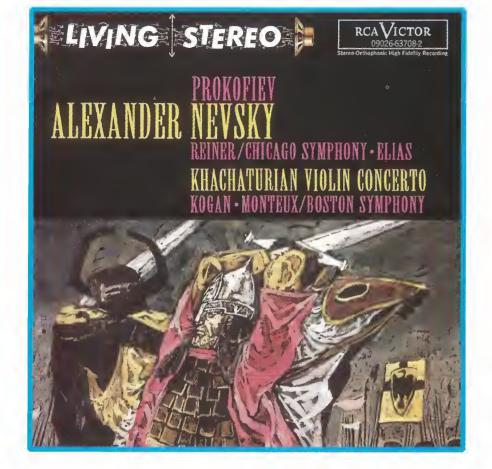
Pieces in set: 1

Label and catalogue #: ASV CD DCA 949

(P) (C) 1999 ASV Ltd.



Total time = 64.00



Sergei Prokofiev (1891–1953)	
Alexander Nevsky, Op.78	
Russia Under the Mongolian Yoke	3:20
2 Song About Alexander Nevsky	3:48
3 The Crusaders in Pskov	7:59
Arise, Ye Russian People	2:26
The Battle on the Ice	13:37
Field of the Dead	5:37
Alexander's Entry Into Pskov	4:42
Chicago Symphony Orchestra	
Rosalind Elias, mezzo-soprano	
Chicago Symphony Orchestra Chorus • Margaret Hillis, director	
Fritz Reiner, conductor	
(Recorded March 7, 1959, Orchestra Hall, Chicago)	
Aram Khachaturian (1903–78)	
Violin Concerto	
Allegro con fermezza	13:18
9 Andante sostenuto	12:00
10 Allegro vivace	9:14
Leonid Kogan, violin	
Boston Symphony Orchestra	
Pierre Monteux, conductor	
(Recorded January 12 and 13, 1958, Symphony Hall, Boston)	

Concerto for Violin and Orchestra

Performers: Leonid Kogan, violin; Boston Symphony Orchestra; Pierre Monteux, conductor

Other composers: Prokofiev

Recording location: Symphony Hall, Boston

Recording date: 12, 13 January 1958

Pieces in set: 1

Label and catalogue #: RCA Victor 09026-63708-2

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MINDRU KATZ		0111
SIR ADRIAN BOULT		Cembal d'amour
THE LONDON PHILHARMONIC ORCHES	TRA	леомраст CD 109
SERGĖI PROKOFIEV		DIGITAL AUDIO ADD
Piano Concerto Op. 10, No. 1, in D-flat major		Total playing time: 66:19
1 Allegro briosò	15:09	
#5#		"The Critics' Choice—From every point
ARAM KHACHATURIAN		of view this performance is way ahead of its
Piano Concerto in D-flat major		rivals. The playing by Katz and the
2 Allegro ma non troppo e maestoso	15:35	orchestra calls for superlatives. This is
3 Andante con anima	11:59	piano playing of the highest quality. It
4 Allegro brillante	9:29	compels attention. It manages to be both
10		technically brilliant and full of poetry."
SERGEI PROKOFIEV		Gramophone
5 Prelude in C major, Op. 12, No. 7	2:02	
The second State of the		"Disc of The Month—The pianist is not
Tales of the Old Grandmother, Op. 31		only brilliant but has attained supreme
6 No. 1, Moderato, in D minor	2:41	control of the instrument, with a wonderful
7 No. 2, Andantino, in F-sharp minor	1:34	range of lonal colour."
8 No. 3, Andante assai, in E minor	3:41	The Daily Telegraph
COLUMN COLUMN AND AND AND AND AND AND AND AND AND AN		
ARAM KHACHATURIAN	3:53	
9 Torcia	3:33	
SS CO.	1	
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Tracks 1-5 & 9, are produced under a licensing cont	ract with l	EMI England. 7 1111981671257941117

Concerto for Piano and Orchestra; Toccata for Piano

Performers: Mindru Katz, piano; The London Philharmonic Orchestra;

Sir Adrian Boult, conductor

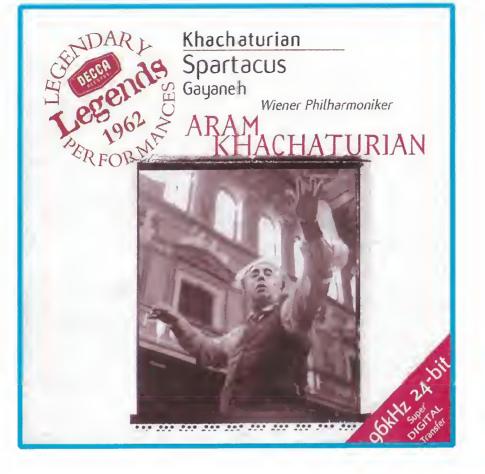
Other composers: Prokofiev

Pieces in set: 1

Label and catalogue #: Cembal d'amour CD 109

(P) (C) 2000 Cembal d'amour





ARAM KHACHATURIAN 1903-1978 Spartacus — excerpts

extraits - Auszüge Gayaneh - excerpts*

extraits · Auszüge

Wiener Philharmoniker ARAM KHACHATURIAN

ALEXANDER GLAZUNOV 1865-1936 The Seasons, op.67 Les Saisons - Die Jahreszeiten

L'Orchestre de la Suisse Romande FRNEST ANSERMET

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"Ces interprétations sont vraiment remarquables ... et la prise de son est particulièrement vivante." Gramophone

"Die Interpretationen sind wirklich ausgezeichnet ... und die Aufnahmequalität ist ungewöhnlich lebendig." Gramophone

Recorded in the Sofiensaal, Vienna, in March 1962* and in the Victoria Hall, Geneva, in May 1966

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Recording engineers: James Brown*; James Lock

Remastered at 96kHz in 24-bit digital stereo from the original analogue mastertapes

Detailed brochure, including rare photos and technical recording information

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Spartacus: Excerpts; Gayaneh: Excerpts

Performers: Wiener Philharmoniker; Aram Khachaturian, conductor

Other composers: Glazunov

Recording location: Sofiensaal, Vienna (Khachaturian)

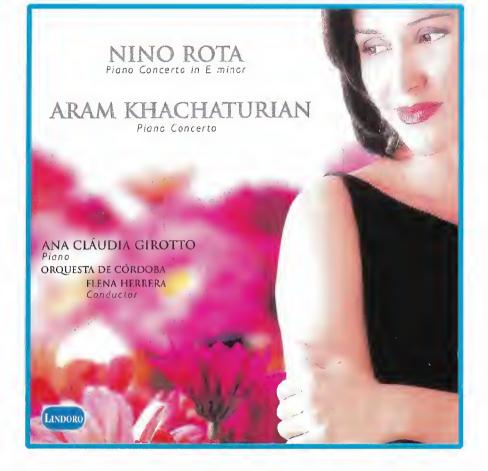
Recording date: March 1962 (Khachaturian)

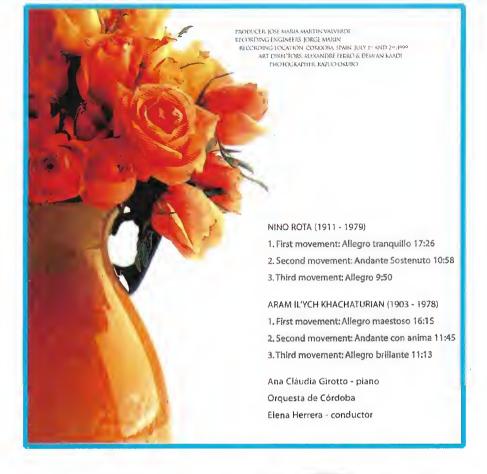
Pieces in set: 1

Label and catalogue #: Decca 460 315-2

(P) 1962 (Khachaturian) (C) 2000 The Decca Record Company Limited, London







Concerto for Piano and Orchestra

Performers: Ana Cláudia Girotto, piano; Orquesta de Córdoba; Elena Herrera, conductor

Other composers: Rota

Recording location: Córdoba, Spain Recording date: 1, 2 July 1999

Pieces in set: 1

Label and catalogue #: Lindoro AA-0101







THREE CONCERT ARIAS

ODE TO JOY - POEM

BALLAD OF THE MOTHERLAND ~ ZANGEZUR MARCH

ARMENIA LERMUNIC CRCHESTRA COLOISTS

LOTIS TJEKNAVOTIAN

ARAM IL'YICH KHACHATURIAN

(1903-1978)

1. ODE TO JOY – The Spring Sun Rises (1956) bd 10.37 THREE CONCERT ARIAS a

2. No.1 Poem : If I Were A Scarlet Coral 7.14

3. No.2 Legend : Every night Someone comes

to the waters . 8.01

4. No.3 Dithyramb: You are Carried to the place 4.32

5. BALLAD OF THE MOTHERLAND -

Maybe somewhere the sky is blue (1961) c 7.41

6. POEM (rev.1961) d

7. MARCH OF ZANGEZUR (1938) 4.06

Total time = 61.56

19.16

Hasmik Hatsagortsian – soprano a Vardouhi Khachatrian – mezzo soprano b Mourad Amirkhanian – bass c

Armenian Philharmonic Chorus d

ARMENIAN PHILHARMONIC ORCHESTRA
LORIS TJEKNAVORIAN

Ode to Joy; Three Concert Arias; Ballad of the Motherland; Poem; March of Zangezur

Performers: Hasmik Hatsagortsian, *soprano*; Vardouhi Khachatrian, *mezzo-soprano*; Mourad Amirkhanian, *bass*; Armenian Philharmonic Chorus; Armenian

Philharmonic Orchestra; Loris Tjeknavorian, conductor

Recording location: The Aram Khachaturian Hall, Yerevan, Armenia

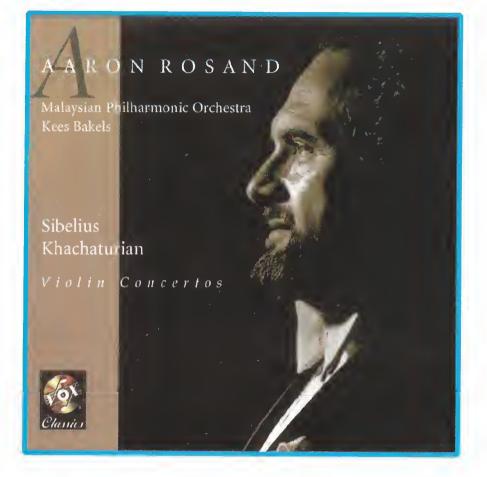
Recording date: 19-20 July 1999

Pieces in set: 1

Label and catalogue #: ASV CD DCA 1087

(P) (C) 2000 ASV Ltd.





Concerto for Violin and Orchestra

Performers: Aaron Rosand, violin; Malaysian Philharmonic Orchestra;

Kees Bakels, conductor

Other composers: Sibelius

Recording location: Dewan Filharmonik Petronas

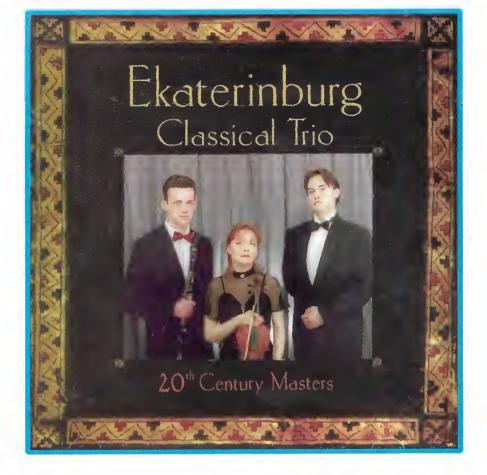
Recording date: December 1999

Pieces in set: 1

Label and catalogue #: Vox Classics VXP 7904 (P) (C) 2000 Vox Music Group, NY, USA







THE EXATER YBURG CLASSICAL TRIO

- i. Georgy Svindov "Spring and Autumn" (in two parts) 1:55
- 2 Georgy Sviridov "Romance" 4:07 Aram Khachaturian "Trio" for violin, clannet and piono
- 3. Andate con dolore 4:25
- 4. Allegro 3.59
- 5 Moderato Prestisimo 5:44
- 5, Sergy Rakhmaninos "Etude-tableaux" Op 39#6 (for piano solo) 2 37
- 7. Francis Poulence "Romanza" (for clarinet and piano) 4:33
- 8. Sergy Rekhmeninov "Romancet" Op.6#1 (for violin and piano) 4.28
- a Frez Kreisler "Liebelieude" 3.11
- 10. Friz Kreisler "Liebelied" 3.30

Denus Milhaud "Suite" for violin, clarinet and piano (in four parts)

- ii Overture 1:40
- 12 Divertissement 300
- 17 Jew 2:01
- 14 Introduction et final 4.47

Recorded by the studio "URAL" in the Urals State Conservatory Hall. Sound engineer. Vitaly Keller. Executive Producers Journal Little & The Eksterinburg Classical Trio. Management. 608.21.8884.

Management Jonathan Little Management 6082718884 PO Box 45824 Madison W | 53744 / Jittle@thekattrionet

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7 81619 20802 4

Trio for Violin, Clarinet and Piano

Performers: The Ekaterinburg Classical Trio: Victoria Gorbich, *violin*; Vladislav Gorbich, *clarinet*; Vasil Galiulin, *piano*

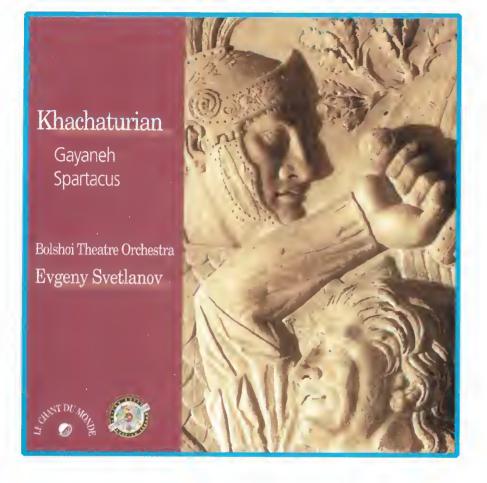
Other composers: Sviridov, Rachmaninov, Poulenc, Kreisler, Milhaud Recording location: Studio URAL in the Urals State Conservatory Hall

Pieces in set: 1

Label and catalogue #: Earth Records

(P) (C) 2000 Earth Records & The Ekaterinburg Classical Trio





Gayaneh: Excerpts; Spartacus: Excerpts

Performers: Bolshoi Theatre Orchestra; Evgeni Svetlanov, conductor

Recording location: Studio Mosfilm, Moscow

Recording date: 3, 5, 6 January 2000

Pieces in set: 1

Label and catalogue #: Le Chant du Monde RUS 288171

(P) 2000 Saison Russe

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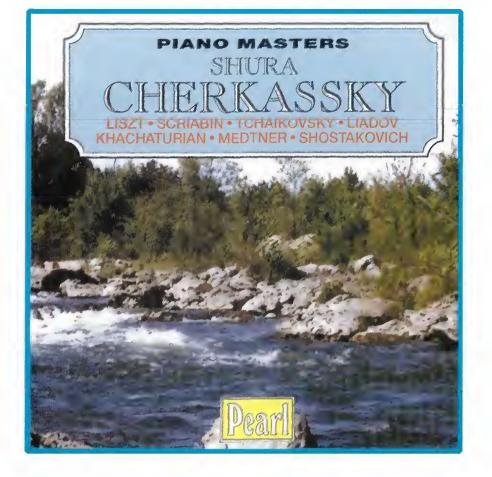
Aram Ilyitch Khachaturian (1903-1978)

Gayaneh (extraits / excerpts / Auszüge)

Danse des jeunes filles en rose / Dance of the rose maidens / Tanz der Mädchen in Rosa	2'38	
2 Danse d'Aicha / Aysha's dance / Aischas Tanz	4'17	
3 Danse des Montagnards / Dance of the Highlanders / Tanz der Bergbewohner	1'52	
4 Berceuse / Lullaby / Wiegenlied	5'49	
5 Danse de Nouné / Noune's dance / Nunehs Tanz	1'40	
6 Variations d'Armen / Armen's variation / Armen-Variationen	1'54	
7] Adagio de Gayaneh / Gayaneh's adagio / Adagio Gajanehs	3′57	
8 Lezginka / Lezghinka / Lesghinka	2'54	
Danse avec des tambours de basque / Dance with tambourines / Tanz mit Schellentrommeln		
10 Danse du Sabre / Sabre Dance / Säbeltanz	2'23	
To Daise du Sable / Sable Daire / Sabellaite	2 23	
Spartacus (extraits / excerpts / Auszüge)		
11 Introduction et Danse des Nymphes / Introduction and Dance of the Nymphs	6'00	
Introduktion und Tanz der Nymphen		
[12] Danse d'Aegina / Aegina's Dance / Äginas Tanz	3'56	
13 Scène et Danse avec crotales / Scene and Dance with Crotalums	3'48	
Szene und Tanz mit antiken Zymbeln		
14 Adagio de Spartacus et Phrygia / Adagio of Spartacus and Phrygia	9'38	
Adagio des Spartakus und der Phrygia		
Danse des jeunes filles de Gadès et victoire de Spartacus	8'11	
Dance of the Gaditan maidens and Victory of Spartacus		
bance of the daditan malachs and victory of sportaces		

Orchestre du Théâtre Bolchoï / Bolshoi Theatre Orchestra Evgueni Svetlanov, direction / Leitung





SHURA CHERKASSKY

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- GLINKA Tarantella in A minor (1'25")
- REBIKOV The Christmas Tree (145)
- SHOSTAKOVICH Prelude in C sharp minor, Op.34 no.10 (217)
- SHOSTAKOVICH Prelude in D, Op.34 no.5 (0'27")
- TCHAIKOVSKY Autumn Song (October) from 'The Months,' Op.37a (3'14")
- KHACHATURIAN Toccata (3'08")
- LIADOV Musical Snuff Box, Op.32 (2'28')
- PROKOFIEV Suggestion diabolique, Op.4 no.4 (2'31")
- 9. SCRIABIN Prelude, for Left Hand Alone. Op.9 no.1 (2'43")
- 10. MEDTNER Fairy Tale, in E minor, Op.34 no.2 (2'29")
- 11. LISZT Hungarian Rhapsody, no.5 in E minor (5'58")
- 12. LIS7T Hungarian Rhapsody, no.6 in D flat (6'08")
- 13. LISZT Hungarian Rhapsody, no.11 in A minor (4'26")
- 14. LISZT Hungarian Rhapsody, no.15 in A minor (4'44")
- 15-16 GOULD Prelude and Toccata (1'22" & 2'58")

- 17. GOULD Boogie-Woogie Etude (202)
- 18. POULENC Toccata (1'57")
- 19. LISZT Gnomenreigen (2'57")
- 20. RACHMANINOV Polka de W. R. (3/41')
- 21. CHOPIN Polonaise in A flat, Op.53 (6'16")

TCHAIKOVSKY Concerto No.2 in G. Op.44

- 22. Andante non troppo (7/15")
- 23. Allegro con fuoco (6 43") Hollywood Bowl SO/Stokowski
- Total playing time: 79° 55°

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Transfers by Seth B. Winner Sound Studios Inc.

Full details of recording dates and matrix numbers can be found in the accompanying booklet.

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Toccata for piano

Performer: Shura Cherkassky, piano

Other composers: Glinka, Rebikov, Shostakovich, Tchaikovsky, Prokofiev, Scriabin,

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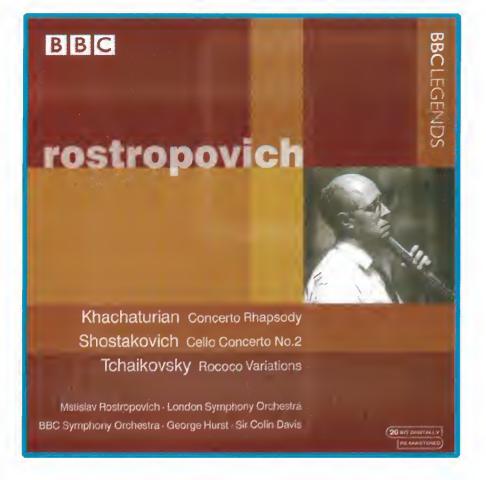
Recording date: 1946 (Khachaturian)

Pieces in set: 1

Label and catalogue #: Pearl GEM 0138

(P) 2001







Concerto Rhapsody for Cello and Orchestra

Performers: Mstislav Rostropovich, cello; London Symphony Orchestra;

George Hurst, conductor

Other composers: Shostakovich, Tchaikovsky

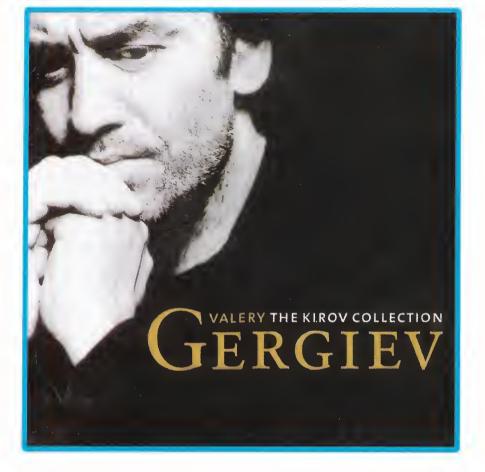
Recording location: Royal Festival Hall (Khachaturian) Recording date: 21 December 1963 (Khachaturian)

Pieces in set: 1

Label and catalogue #: BBC BBCL 4073-2

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VALERY GERGIEV THE KIROV COLLECTION

- ADAGIO FROM SPARTACUS (KHACHATURIAN) 8'48
- 2 PRELUDE FROM LA FORZA DEL DESTINO (VERDI) 3.09
- 3 DANCE OF THE KNIGHTS FROM ROMEO AND JULIET (PROKOFIEV) 5.23
- 4 POLONAISE FROM EUGENE ÖNEGIN (TCHAIKOVSKY) 4'59
- OVERTURE FROM RUSSLAN AND LUOMILLA (GLINKA) 4.48
- 6 "PACE, PACE, MIO DIO" FROM LA FORZA DEL DESTINO (VERDI) 5749
- 7 BABA-YAGA (LIADOV) 313
- 8 THE YOUNG JULIET FROM ROMEO AND JULIET (PROKOFIEV) 314
- 9 'O DA, MINOLVALI STRADANYA' FROM PIQUE DAME (TCHAIKOVSKY) 5'50
- 10 ADAGIO FROM SYMPHONY NO.2 (RACHMANINOFF) 3'37
- 1 SABRE DANCE FROM GAYANEH (KHACHATURIAN) 2'11
- 12 DANCE OF THE SUGARPLUM FAIRY FROM THE NUTCRACKER (TCHAIKOVSKY) 2'07
- 13 'HOR! PUST'NACHINAJET HOR' FROM WAR AND PEACE (PROKOFIEV) 4'29
- 14 DANSE INFERNALE DE TOUS LES SUJETS DE KASTCHEÎ

FROM THE FIREBIRD (STRAVINSKY) 4'40

- 15 'SLAVEN, GROZNY TSAR'MARSKOJ' FROM SADKO (RIMSKY-KORSAKOV) 3 58
- 16 WALTZ FROM THE SLEEPING BEAUTY (TCHAIKOVSKY) 4'64
- 17 CORONATION SCENE FROM BORIS GODDUNOV (MUSSORGSKY) 6'09

Total running time: 78°26



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Spartacus: Adagio; Gayaneh: Sabre Dance

Performers: Kirov Orchestra; Valery Gergiev, conductor

Other composers: Verdi, Prokofiev, Tchaikovsky, Glinka, Liadov, Rachmaninov,

Stravinsky, Rimsky-Korsakov, Mussorgsky

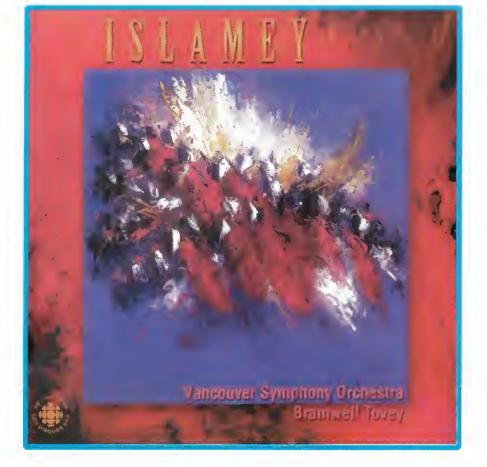
Recording location: Concertgebouw in Haarlem, The Netherlands (Spartacus, Gayaneh)

Recording date: May 1993 (Spartacus), April 1993 (Gayaneh)

Pieces in set: 1

Label and catalogue #: Philips 470 032 2 (P) (C) 2001 Philips Music Group, London





Alexander	Borodin (1833-1887)	Symphony No. 2 in B minor (1869-7	6) 26:23
	AMSS	Symphonie nº 2 en si mineur 07/31	
l. I	Allegro	94:50	
3 III	Andante	07:36	
	Finale	06:17	
-1 1 Y			
Dmitri Sho	ostakovich (1906-1975)	Ballet Suite No. 1, Opus 84 Suite pour ballet nº 1, opus 84	14:0
	Lyric Waltz Valse ly		
iii iii	Dance (Pizzicato) I D	Danse (pizzicate) 01:52	
THI .	Romance	02:33	
VF	Polka	02:18	
9 V	Waltz Scherzo / Val	se-plaisantene- 03:13	
Jio. VI	Galop	01:33	
Mily Balak	irev (1837-1910)		
11. Islam orche	ey (1869, revised / révise estrated by / orchestré pa	e en 1902; er : Sergei Liapunov)	08:3
Aram Kha	chaturian (1903-1978)	Gayane. Ballet Suite No. 3 Gayané. Suite pour ballet nº 3	21:4
12. I	Cotton Picking / La	récolte du coton 07557	
13. II	Kurdish Dance / Dar	ise kurde 03:20	
14. III	Rug Weavers / Les tis		
15. IV	Sabre Dance L La dar	use rln sabre 02:25	

Gayaneh: Ballet Suite No. 3

Performers: Vancouver Symphony Orchestra; Bramwell Tovey, conductor

Title of CD: Islamey

Other composers: Borodin, Shostakovich, Balakirev Recording location: Orpheum Theatre, Vancouver

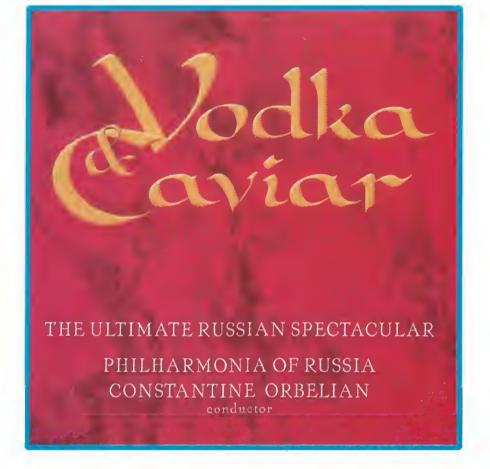
Recording date: 6, 7 November 2000

Pieces in set: 1

Label and catalogue #: CBC Records SMCD 5210

(P) (C) 2001 Canadian Broadcasting Corporation / Société Radio-Canada





Gayaneh: Suite; Masquerade Suite

Performers: Philharmonia of Russia; Constantine Orbelian, conductor

Title of CD: Vodka & Caviar: The Ultimate Russian Spectacular

Other composers: Borodin, Tchaikovsky

Recording location: Great Hall, Moscow Conservatory, Moscow

Recording date: 11-14 May 2001

Pieces in set: 1

Label and catalogue #: Delos DE 3288

(P) (C) 2001 Delos International, Inc., Hollywood & Vine Plazza

VODKA & CAVIAR — THE ULTIMATE RUSSIAN SPECTACULAR

ARAM KHACHATURIAN

Suite from Gayaneh [11:48]

- Sabre Dance (2:14)
- 2 Dance of the Rose Maidens (2:28)
- 3 Lullaby (4:29)
- 4 Lezginka (2:35)
- Adagio from Spartacus (8:50)

ALEXANDER BORODIN: Polovtsian Dances [11:18] *

- 6 Introduzione: Andantino (2:30)
- ☑ Allegro vivo (1:11)
- 8 Allegro (1:59)
- Presto (1:15)
- Moderato alla breve (1:32)
- 11 Presto (1:14)
- Allegro con spirito (1:37)

PETER IL'YICH TCHAIKOVSKY

- Grand Polonaise from Eugene Onegin (4:21)
- 4 Waltz from Swan Lake (7:12)
- 15 Waltz from **Sleeping Beauty** (4:49)

KHACHATURIAN: Masquerade Suite [16:33]

- 16 Waltz (3:56)
- Nocturne (3:57) Dmitry Khakamov, violin solo
- 18 Mazurka (2:30)
- 19 Romance (3:11)
- 20 Galop (2:59)

TOTAL PLAYING TIME: 65:12

Constantine Orbelian, conductor

Philharmonia of Russia

* Spiritual Revival Choir of Russia * Lev Kontorovich, director





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CD-1109 [AAD]

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Concerto for Piano and Orchestra

Performers: William Kapell, piano; Philadelphia Orchestra; Eugene Ormandy, conductor

Title of CD: William Kapell Unissued Broadcasts

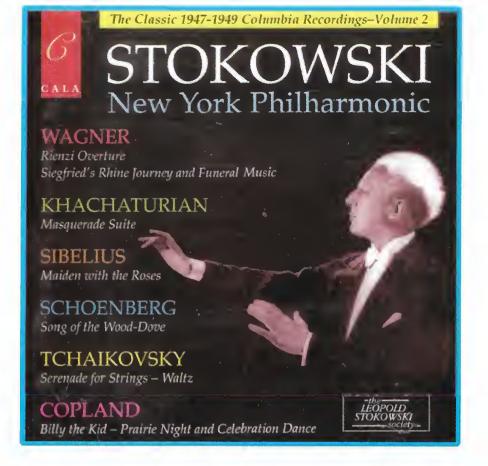
Other composers: Rachmaninov

Recording date: 8 April 1944, live performance

Pieces in set: 1

Label and catalogue #: Music & Arts CD-1109 (P) 2002 Music & Arts Programs of America, Inc.







Masquerade Suite

Performers: New York Philharmonic; Leopold Stokowski, *conductor* **Other composers:** Wagner, Sibelius, Tchaikovsky, Schoenberg, Copland

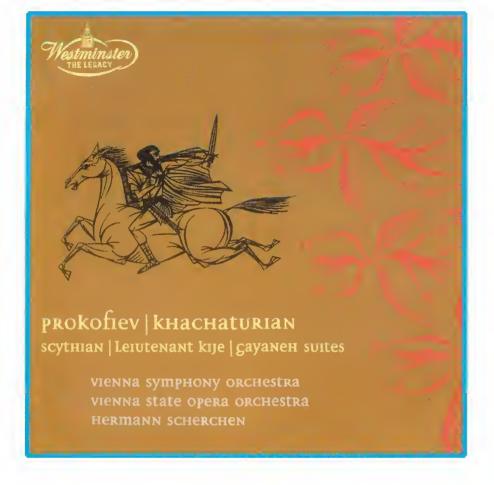
Recording date: November 1947 (Khachaturian)

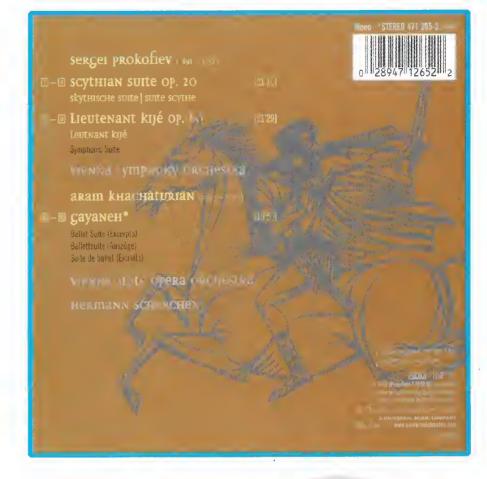
Pieces in set: 1

Label and catalogue #: Cala CACD0534

(P) (C) 2002 Cala Records Ltd







Gayaneh: Suite

Performers: Vienna State Opera Orchestra; Hermann Scherchen, conductor

Other composers: Prokofiev

Recording location: Konzerthaus, Mozartsaal, Wien

Recording date: Mai 1957 (Khachaturian)

Pieces in set: 1

Label and catalogue #: Westminster 471 265-2

(P) 1958 (Khachaturian) Deutsche Grammophon GmbH, Hamburg

(C) 2002 Deutsche Grammophon GmbH, Hamburg





ARAM KHACHATURIAN

(1903-1978)

	Konzert für Klavier und Orchester Des-Dur	35:00
	Concerto for Piano and Orchestra in D flat major	
1	1. Allegro ma non troppo e maestoso	14:06
2	2. Andante con anima	11:07
3	3. Allegro brillante	9:41

Mirka Pokorná, Klavier - piano

GERHARD ROSENFELD

(*1931)

4

Concerto for Violin and Orchestra No. 1	
Sostenuto – Allegro assai	6:40
2. Largo	8:14

Konzert für Violine und Orchester Nr. 1 (1963)

Gustav Schmahl, Violine · violin

Dresdner Philharmonie Horst Förster

Coverabbildung: Michael Wassiljewitsch Nesterow "Die Stille" (1903), AKG, Berlin

@ 1965 VFR Deutsche Schallplatten

3. Vivace sostenuto

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0002522CCC

20:40

5:43

Concerto for Piano and Orchestra

Performers: Mirka Pokorná, piano; Dresdner Philharmonie; Horst Förster, conductor

Other composers: Rosenfield

Pieces in set: 1

Label and catalogue #: Edel Classics 0002522CCC

(P) 1965 VEB Deutsche Schallplatten

(C) 2002 edel Classics GmbH





Russian Cello Concertos Russische Cellokonzerte

Alexander Grechaninov (1864-1956)

Suite für Cello und Orchester • Suite for Cello and Orchestra op. 86

1	Ballade	5'17
2	Nocturne	4'10
3	Prière	2'10
4	Arabesque	3'49

Alexander Glazunov (1865-1936)

5 Concerto ballata op. 108

Aram Khachaturian (1903-1978)

Cello Concerto • Cellokonzert

6 Allegro moderato 16'39
7 Andante sostenuto (attacca) Allegro a battuta 19'03

Boris Pergamenschikow (5) Symphonieorchester des Bayerischen Rundfunks David Shallon

Werner Thomas-Mifune
Bamberger Symphoniker • Alexander Symeonides

⊕+© 2002 KOCH Classics GmbH/Schwann Musica Mundi (This Compilation)
Koproduktionen mit/Co-productions with Bayerischer Rundfrank & M.P. Belaieff-Stiftung
Aufnahmer/Recorded: II.1986 (1-4/6-7) Bamberg, IX.1986 (5) Herkutessaal, München
Tonmeister/Producer: Michael Kempff (1-4/6-7), Torsten Schreier (5)
Toningenieur/Balance Engineer: Wolfgang Karreth, Peter Zelnhöfer
Cover Design: Dieter Heuler

3 6778-2

Concerto for Cello and Orchestra

Performers: Werner Thomas-Mifune, cello; Bemberger Symphoniker;

Alexander Symeonides, conductor

Title of CD: Russian Cello Concertos
Other composers: Grechaninov, Glazunov
Recording location: Bamberg (Khachaturian)
Recording date: February 1986 (Khachaturian)

Pieces in set: 1

Label and catalogue #: Koch 3-6778-2

(P) (C) 2002 KOCH Classics GmbH/Scwann Musica Mundi







Concerto for Piano and Orchestra; Concerto for Violin and Orchestra

Performers: Annette Servadei, *piano*; London Philharmonic Orchestra; Joseph Giunta, *conductor* (Concerto for Piano) Henryk Szeryng, *violin*; London Symphony Orchestra; Antal Dorati, *conductor* (Concerto for Violin)

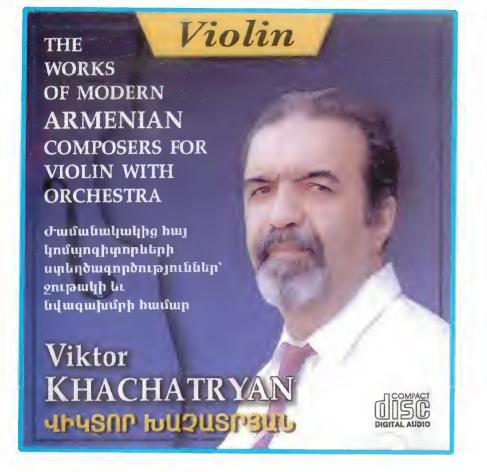
Recording date: 1987 (Concerto for Piano), 1964 (Concerto for Violin)

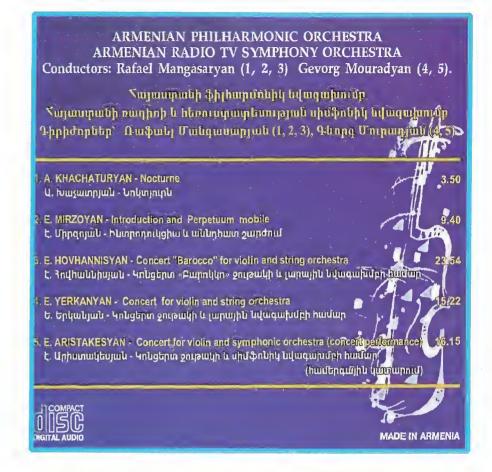
Release date: 2 December 2002

Pieces in set: 1

Label and catalogue #: Aquarius AQVR 117-2







Masquerade: Nocturne for Violin and Orchestra

Performers: Viktor Khachatryan, violin; Armenian Radio TV Symphony Orchestra;

Rafael Mangasarian, conductor

Title of CD: The Works of Modern Armenian Composers for Violin with Orchestra

Other composers: Mirzoyan, Hovhannesian, Yerkanian, Aristakesian

Label and catalogue #: Private





Concerto for Piano and Orchestra

Performers: Pnina Salzman, piano; Jerusalem Symphony Orchestra;

Anatole Fistoulari, conductor

Title of CD: Pnina Salzman Vol. I

Other composers: Mozart, Ben-Haim, Scarlatti, Franck

Recording date: 6 December 1977, live performance (Khachaturian)

Pieces in set: 2

Label and catalogue #: Doremi DHR-7828/9

(C) 2003 Doremi

CD1
W. A. MOZART
Concerto for piano and orchestra No. 18 in Bb major K. 456 1: I. Allegro vivace 2: II. Andante un poco sostenuto 3: III. Allegro vivace with Jerusalem SO, David Shallon (Live, December, 1985)
Concerto for piano and orchestra No. 24 in C minor K. 491 29:56 4: I. Allegro 13:56 5: II. Larghetto 7:37 6: III. Allegretto 8:23 with Israel Broadcasting "Kol Israel" SO, Mendi Rodan (Live, Oct. 20, 1970)
P. BEN-HAIM 7: Capriccio for piano and orchestra with Israel Phil. Orch., Carlo Maria Giulini (Live, Dec. 12, 1960)
8-9: D. SCARLATTI: Two Sonatas L. 230 & L. 250 4:06 Live, June, 24 1980, Jerusalem, YMCA
C. EDANGE CD2
C. FRANCK 1:Symphonic Variations for piano and orchestra with Jerusalem SO, Mendi Rodan (Live, June, 25 1968)
A.KHACHATURIAN Concerto for piano and orchestra in D ^b major 2: I. Allegro maestoso 3: Il. Andante eon anima 4: III. Allegro brillante with Jerusalem SO, Anatole Fistoulari (Live, Dec, 6 1977)
W. A. MOZART Quartet for piano, violin, viola and cello in G minor K. 478 5: I. Allegro 6: II. Andante 7: III. Rondo (Allegro) with members of the Amadeus Quartet (Norbert Brainin, violin; Peter Schidlof, viola; Martin Lovett, cello) Live, Jerusalem, June 2, 1984

http://www.doremi.com







Concerto for Flute and Orchesatra

Performers: Emmanuel Pahud, flute; Tonhalle-Orchester Zürich;

David Zinman, conductor

Other composers: Ibert

Recording location: Grosser Saal, Tonhalle Zürich

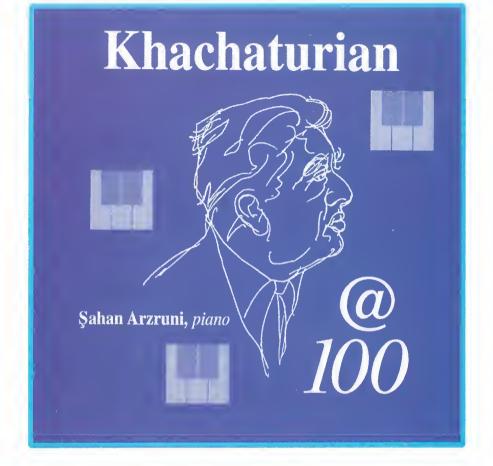
Recording date: October 2002

Pieces in set: 1

Label and catalogue #: EMI Classics 5 57487 2

(P) (C) 2003 EMI Records Ltd.





Ar		nachaturian ⁰³⁻¹⁹⁷⁸⁾	
Sonatina (1959) T Allegro giocoso	01.42	Children's Album; Book II (1928-1965)	
2 Andante con anima, rubato	02.44	[14] Skipping	00:37
3 Allegro mosso	02:30	15 Bedtime Story	01:19
		161 Eastern Dance	01:20
Children's Album: Book I		17 Little Leopard on the Swing	01:03
(1926-1947)		[18] Play on the Tambourine	01:09
4 Andantino	01:50	19 The Two Funny Aunties	
5 No Walking Today	01:17	Have Quarreled	01:14
6 Ljado Is Sick	02:14	[20] Funeral Procession	03:39
7 The Birthday	01:21	21 Rhythmic Gymnastics	01:03
8 Etude	01:24	[22] Fugue	01:37
A Musical Picture	01:48	[23] Toccata	02:18
10 Invention	02:48		
11 Fugue	01:29	[24] Valse-Caprice (1926)	02:04
12 Horseman's March	01:02	25 Dance (1926)	01:49
13 In the Folk Idiom	02:16	26 Poem (1927)	05:33
		27 Toccata (1932)	03:49
	Total Playi	ng Time: 53:12	
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	Design: Arr	neer: Marc Stedman nen Garabedian Paul Sagsoorian	
		lassic Sound, New York City	
		in Street, Suite LD, New York, NY 16	ma i
- HOOR I RODUCTION		Bisteet, Suite LD, New York, NY 10 Bhotmail.com	1/2/1
		Sahan Arzroni	
		Sansa vizian	

Sonatina; Children's Album Books I, II; Valse-Caprice; Dance; Poem; Toccata for piano

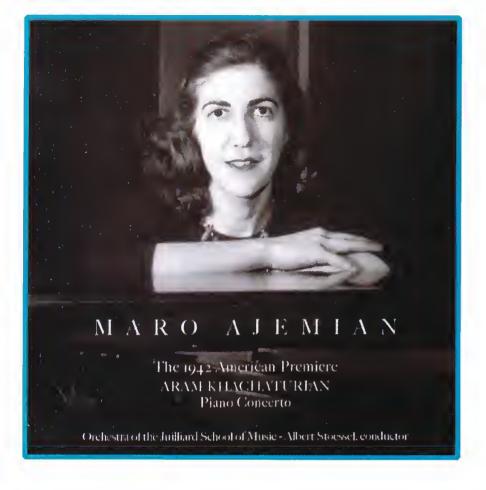
Performer: Şahan Arzruni, *piano* Recording date: 1972, 1979

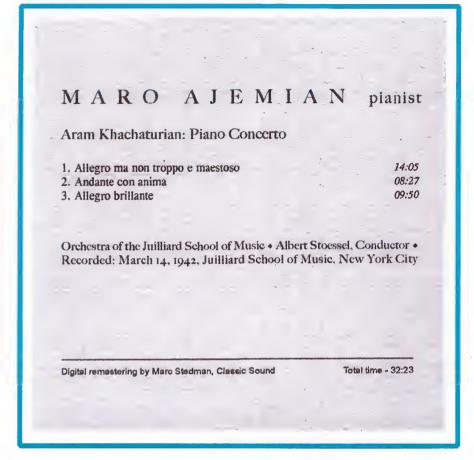
Pieces in set: 1

Label and catalogue #: Hoor Productions HP216

(P) (C) 2003 Şahan Arzruni







Concerto for Piano and Orchestra

Performers: Maro Ajemian, piano; Orchestra of the Julliard School of Music;

Albert Stoessel, conductor

Recording location: Julliard School of Music, New York City

Recording date: 14 March 1942

Pieces in set: 1

Label and catalogue #: Private





Hideko Udagawa, violin Boris Berezovsky, piano

ARAM KHACHATURIAN (1903-1978) SONATA AND DANCES

	Sonata for Violin and Piano * (1932)	
1.	!: Lent. Rubato ed espresssivo	4.29
2.	II: Allegro ma non troppo	11.39
3.	Elegy * (1925) transcribed by V. Mikhailovsky	3.46
4.	Dance (1926)	4.10
5.	Song-Poem (1929)	5.28
6.	Dance No. 1 * (1925)	2.27
7.	Lullaby from "Gayaneh" (1942) transcribed by V. Mikhailovsky	4.34
8.	Nuneh Variation from "Gayaneh" * (1942) transcribed by L. Feigin	1.29
9.	Nocturne from "Masquarade" * (1940) transcribed by the composer	3.35
10.	Ayesha's Dance from "Gayaneh" (1942) transcribed by J. Heifetz	3.17
11.	Dance of Egyna from "Spartacus" * (1954) transcribed K. Mostras	2.29
12.	Grande Adagio from "Spartacus" × (1954) transcribed by V. Mikhailovsky	7.42
13.	Sabre Dance from "Gayaneh" (1942) transcribed by J. Heifetz	2.24
	Total Time	58.21

* World Premiere Recording

Sonata and Dances for Violin and Piano

(World premiere recordings)

Performers: Hideko Udagawa, violin; Boris Berezovsky, piano

Recording location: The Recital Hall, The Performing Arts Center, Purchase College

Recording date: 5-6 July 2000

Pieces in set: 1

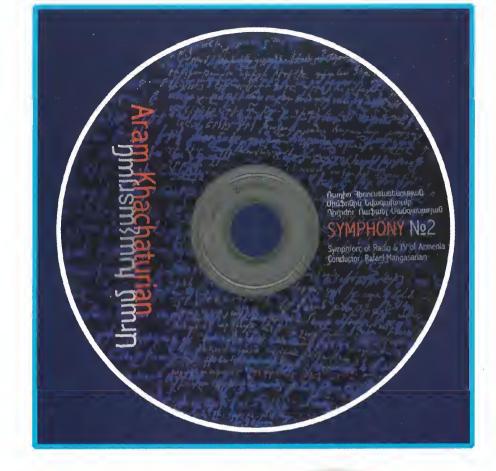
Label and catalogue #: KOCH 3-7571-2

(P) 2000 Hideko Udagawa

(C) 2003 KOCH International Classics







Symphony No. 1; Symphony No. 2

Performers: Symphony Orchestra of Radio Moscow; Alexander Gauk, *conductor* (Symphony No. 1)

Symphony Orchestra of Radio and TV of Armenia; Rafael Mangasarian, conductor (Symphony No. 2)

Pieces in set: 2 Release date: 2003

Label and catalogue #: Union of Composers of Armenia (Limited quantity)



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